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# AMERICAN ART NEWS.

Vol. V. No 27.

NEW YORK, APRIL 20, 1907.

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## EXHIBITIONS.

**Astor Library.**—Exhibition of Oriental carpets. Engravings, etchings and wood cuts by Robert Shaw. Views of historic sites issued by Colonial Society of America.

**Blakeslee Galleries.**—Early English Spanish, Italian and Flemish paintings.

**Bonaventure Galleries.**—Fine old engravings and art objects.

**Brandus Galleries.**—Paintings by the Barbizon artists.

**Brooklyn Institute of Arts and Sciences.**—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

**Canessa Galleries, Paris.**—Antique works of Art.

**C. J. Charles.**—Works of art.

**Clausen Galleries.**—Paintings by Orlando Rouland and Robert Nichols, April 15-29.

**Collins Galleries.**—XVIII. Century French prints. Antique silver-plate, etc.

**Durand-Ruel Galleries.**—Paintings of the French Schools.

**Ehrich Galleries.**—Portraits by masters of early American School.

**Fifth Avenue Art Galleries, 546 Fifth Avenue.**—Rugs and gems of H. H. Topakyan, April 22-24.

**Fishel, Adler and Schwartz.**—Exhibition of miniatures by Hugh Nicholson, and portraits of Cavallieri and Salvini by Tamburini.

**Gimpel and Wildenstein Galleries.**—High class old paintings.

**J. & S. Goldschmidt, Frankfurt.**—High class antiquities.

**Heinemann Galleries.**—Modern paintings. Modern German pictures a specialty.

**Hamburger Fres. Paris.**—Works of Art.

**E. M. Hodgkins, London.**—Miniatures, Sevres porcelain, French furniture.

**Holland Art Galleries.**—High class modern paintings. View in old Rome by G. Pannini.

**F. W. Kaldenberg's Sons.**—Artistic specialties in ivory, pearl, etc.

**Kelekian Galleries.**—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

**Khayat Gallery.**—Antique art objects.

**Kleinberger Gallery, Paris.**—Works of art.

**Knoedler Galleries.**—Exhibition of water colors by Winslow Homer, April 22-May 4.

**Leicester Galleries, London.**—Masters of mezzotints. Examples by XVIII Century masters. Paintings by Adrian Stokes.

**Lenox Library.**—Prints by American artists.

**Macbeth Galleries.**—Paintings by Carleton Wiggins, April 18-May 2.

**Metropolitan Museum.**—Open daily. Admission Mondays and Fridays, 25 cents; free on other days.

**McClees Galleries, Philadelphia.**—Exhibition of paintings by Augustus Koopman, April 11-25.

**Minassian Galleries, Paris.**—Persian and Arabian objects for collection.

**Montross Galleries.**—Exhibition of paintings by W. L. Lathrop opens April 11-27.

**Noé Galleries.**—Barbizon and modern Dutch paintings.

**Oehme Galleries.**—French and Dutch paintings.

**Pratt Institute.**—Exhibition of ornamental work in wood and brass by Edward F. Caldwell & Co.

**Ralston Galleries.**—Works of Art.

**Sivadjian Galleries, Paris.**—Genuine antiques, marbles, bronzes, jewels and potteries.

**H. O. Watson & Co.**—Decorative works of art. Pictures by Monticelli and rare old tapestries.

An Associated Press cable from Rome, Italy, says: The Minister of Education, Signor Rava, speaking to Mr. J. Pierpont Morgan, when the latter called to tell the Minister that he had nothing to do with the alleged removal from Italy of the paintings by Van Dyck which have disappeared from Genoa, explained to his visitor that for a century the Cattaneo family had refused to allow any one to see the paintings, so they were not included in the government catalogues of works of art whose sale or exportation is prohibited. A suit against the Cat-

French, and Greek vases, painted in imitation of mosaics, and brick tile-work."

Mr. J. Pierpont Morgan has paid \$4,000 to Prince Strozzi in order to have the refusal whenever the Prince wishes to sell his works of art from his palace in Florence, Italy.

The Strozzi palace, at Florence, was begun in 1489 for Filippo Strozzi, the celebrated adversary of the Medici family, and was not completed until 1533. It is an example of the Florentine palatial style in its most perfect development.

The growing number of forgeries and copies with signatures, of pictures by noted American painters that have appeared and are appearing in auction rooms and elsewhere this season is attracting attention, and it is evident that a new factory is at work. A transparent forgery of Shurtleff was sold at an auction last week on Fifth avenue and this good painter is being imitated constantly. J. Francis Murphy, William M. Chase and the dead Homer Martin and George Inness are the painters whose works are now being most imitated with the greatest success. Some of these forgeries are so cleverly done as to deceive the reputable auctioneers who handle them.

King Edward's sister Louise, the Duchess of Argyll, lately permitted her photograph to be taken. This is surprising, for publicity is distasteful to her, and she travels incognito as the Countess of Cowal and does not wish to be recognized. She was a pupil of the late Sir Edgar Boehm, and has long had a studio in Kensington Palace. Among her principal works are a sitting figure of Queen Victoria, another statue of Victoria for Manchester Cathedral, and the striking memorial to the Colonial heroes in St. Paul's Cathedral, as well as various pictures, and designs for chimney-pieces, candlesticks and so forth.

A special cable to the New York Herald from Paris says: In a sale at the Hotel Drouot April 12 of modern paintings and engravings from the collection of the late Georges Charpentier a sensational price was attained by Renoir's portrait of the Charpentier family, comprising Mme. Charpentier and her two daughters, and a dog lying at their feet. Bernheim and Durand-Ruel made a fight for its possession, and pushed the price to 84,000 frs. (\$16,000), at which the latter obtained the prize. The price, with fees, will amount to 92,400 frs. (\$18,480), which is the highest ever paid for a Renoir picture. Charpentier was a well-known publisher, who died about a year ago. He was the friend of many literary men and artists. A picture bearing the signature, Charles Jacque, representing a sheep near a wood, was sold for 34,000 frs. (\$6,800).

The contract for the new building for the Boston Museum will soon be signed. The building will be erected in Huntington Avenue and will stand on a twelve-acre plot. In the year the museum has received bequests amounting to \$344,677.59. Of these, that of Martin Brimmer was the largest, amounting to \$269,677.59.



LA REINA MORA.  
By Robert Henri.

In Carnegie Institute International Exhibition at Pittsburg.

**Williams (Max) Gallery.**—Special sale old and modern prints, etchings and oils.

## SALES.

**Fifth Avenue Art Galleries.**—Rugs and gems of H. H. Topakyan, April 24-27, 3 P. M.

The seventh international art exhibition of the city of Venice will open April 22 and close October 31. The poster, now out, is a triumph in its way.

taneos was instituted by the government after the disappearance of the Van Dycks. The Minister informed Mr. Morgan that the sale of the pictures had occurred without the authorization of the courts.

A special cable to the New York Times from Berlin says: "An interesting exhibit has been opened of applied arts at Hohenzollern House. The exhibit consists of majolicas and terra cottas made for the monarch's country houses, elegant flowerpots, Etruscan,

## IN THE ART SCHOOLS.

In the Art Students' League rooms in the Fine Arts Building, No. 215 West Fifth-seventh Street, the association of art students calling themselves "The Gumpwille Fakirs" held their annual "Lemon Fest," or their annual two-days' exhibition of "fakes" on the pictures and artists represented in the annual Academy display in the same building, on Tuesday, Wednesday and Thursday, on which last evening the annual auction of the fakes took place after the distribution of the prizes, which were offered by Mr. Samuel T. Shaw and Miss Zella Milhau, and one by a friend of the "Fakirs," for the three best posters. Afterwards the "Fakirs" danced.

The walls were hung with so many amusing and clever take-offs that it was difficult to discriminate between them. Robert Henri's full-length portrait of Col. David Perry, a florid-faced middle-aged U. S. warrior in full uniform, and with a contented expression, in the Academy Show, evidently most affected the "Fakirs" this year. The worthy General was depicted as "Cull de lobster—Spare 'em," with a boiled red crawfish, pasted on a painted body, for his head; again with a bottle of "Henri's whiskey" in his right hand and the legend "Where do I Stand?" and in still other amusing postures and ways. Miss Vivian Gould, as portrayed by Benjamin Porter as a Gainsborough maiden, in the original picture in the Academy, also came in for much good-natured and amusing guying. The picture entitled "Harry and Jack," by Edmund Hubbell, a maiden standing by a large bulldog, was most amusingly caricatured.

There were several fakes of "Passing Moments," a tall young woman with a cat at her feet, by James Hopkins, and Louis Loeb's "Summit," that delicate fancy of a youth pursuing a maiden to a mountain top, both clad in diaphanous drapery, was honored by a "fake" entitled "The Limit," in which a tramp, clad only in a bathing suit, and with a battered silk hat, pursued a stout woman running off with his jacket and trousers up a hill.

Childe Hassam's "June Idyl" was "faked" by an unclad china doll affixed to a canvas, in which the trees were worked on in green worsted.

The cleverest "fake" was that by "Pop" Baker, on E. I. Couse's striking Indian picture, "The Mirror Signal," in which the two stolid Indian braves sitting on a bluff looking over a distant landscape the while they flash a heliograph signal to distant friends, were shown as two hobos, well drawn and painted, and with real tomato cans and whisky flasks affixed, smoking stubby pipes and looking through smoked glass. But it is impossible to describe these fakes. They had to be seen to be appreciated, and "only a 'fakir,'" in the language of the "Gumpwillees," "knows a 'fakir.'" The side shows were cleverly arranged and amusing.

The summer school circulars of the various classes of the Art Students' League are out with the following announcements: Birge Harrison, with John F. Carlson as assistant, will instruct the pupils of the country classes at Woodstock, N. Y., which is an ideal place for the study of landscape painting. The city classes at 215 West Fifty-Seventh street, will be taught by the following: Thomas Fogarty, the life, antique, illustration and composition classes; Walter W. Fawcett, the class in commercial design, and H. Daniel Webster, the modeling class. George B. Bridgman has for several years

taught the classes that Mr. Fogarty will have this season. Owing to much needed rest and some large commissions, Mr. Bridgman will be unable to take the classes this summer.

At a directors' meeting, held April 9, of the New York School of Applied Design for Women, 200 West 23rd street, it was decided to call in the subscriptions pledged, and give notice to the present occupants of buildings on the northwest corner of Lexington Avenue and 30th street to vacate in order that buildings may be torn down and work on the new school building be begun at once.

The following contributions have been made to the building fund: Nelson B. Williams, Esq., \$250; John S. Huyler, Esq. \$250; Mrs. George P. Way \$100; Miss Edna H. Lissak \$10.

The figure-painting class of the Academy, under George W. Maynard, began their competition for prizes April 8. All canvases are of the same size, 18x36 inches. The best will receive an award of \$100, the next a silver medal. The class has many members who have exhibited this year at the Academy exhibitions. The women's painting class is competing with the men for the same prizes, and the men have reason to be anxious.

Howard Pyle chose "Radicalism in Art" as his subject in addressing the Academy and Columbia students in the auditorium in Schermerhorn Hall, at Calumbia. The attendance was greater than any at the previous lectures.

Frederick Dielman, president of the Academy, recently criticised a number of the competing composition from the perspective side of composition.

Harry Arronson, now in the Julian Academy in Paris, on an Academy scholarship, has since last September won consecutively five first prizes.

A. T. Van Laer gave the last of his course of lectures on "The History of Painting" to the Academy students last Tuesday. Mr. Van Laer began his course with the early Greeks and finished with the mural decorators of this country.

## PHILADELPHIA.

An exhibition of thirty-five canvases by W. Wallace Gilchrist, Jr., opened in the Edwin Forrest Gallery of the Philadelphia School of Design for Women last Saturday and will close to-day. Mr. Gilchrist is an instructor in the school.

Frederic Nunn's exhibition at the Fellowship Room has proved a success, a number of pictures were sold. It remains until April 27.

The Darby School of Painting announces its ninth season at Fort Washington, from June 3 to August 31. The instructors will be Hugh H. Breckenridge and Thomas P. Anshutz.

Henry R. Rittenberg is painting portraits of Mrs. Horace Jayne and Mrs. Gilpin.

The Academy's water color show has registered a long list of sales. The Beck prize of \$100 is awarded to Henry McCarter for his painting entitled "The Return of an Irish Chieftain." This prize, established by Charles W. Beck, Jr., is awarded annually to the best picture in the water color exhibition which has been reproduced in color.

## BOSTON.

An entertaining show in a local gallery has attracted much attention because of its "modern" scope. A comparative new comer, Marion Powers, has a picture called "The Bouquet," an

interior with figure; Mary F. Richardson has a portrait of Mr. A. A. Vaughn, and Philip L. Hale shows a study of his distinguished father. Ernest L. Major's canvas is called "Love Birds" and Mary Hazleton's "Ivory and Gold" is well painted.

Hermann D. Murphy has in Hatfield's Color Shop a collection of small paintings.

An interesting exhibition soon to come off is the joint showing of work done in midwinter by Mr. Murphy and Charles H. Woodbury. These artists spent some time among the White Mountains in the most severe weather and managed to paint out of doors with the thermometer below the freezing point.

An exhibition by the Alumni Association of the Museum of Fine Arts School of Design has been held in the Stuart House on Newbury street. This establishment has been opened for the benefit of students of the Museum School and this is the first exhibition to be given there. The work consists of designs by Lois Howe, Blanche Colman, Horace Dunham, Taber Sears and H. O. Platt, Theodora Walcott, Lucy MacInness, Carl Richter, Robert Littlefield and Helen Clark.

In the galleries of the Boston Art Club there is an exhibition of the recent works of W. L. Taylor. The display will be under the management of Harrison S. Morris.

"Oriental Dancer," by Louis Kronberg, was bought by Mrs. J. L. Gardner at the Kronberg sale last week, also "Preparing to Dance."

Mrs. Kitson has just completed a fine portrait of Walt Whitman.

Miss Cecelia Beaux will lecture at Simmons College on April 30 and May 7 on "Modern Art and the Public" and "Portraiture."

## CHICAGO.

An exhibition of the Public School Art Society collection of pictures for the John Worthy School is being held in the Art Institute. It is composed of one hundred prints, photographs and lithographs of famous paintings and canvases dealing with subjects of an educational value. From the standpoint of educational influence, the work of the society is noteworthy and extensive. The exhibition was formally opened by Loreda Taft, Judge Julian W. Mack and Mary Boughan.

The annual exhibition of the American Water Color Society has been postponed to May 8. At the same time a loan exhibition of valuable prints by Whistler will be held, the first of a series to continue for some months, being collections loaned by private connoisseurs.

One of the interesting exhibitions of the week in a local gallery is a collection of the work of Alexis Fournier of more than sixty landscapes, mostly American in subject. Fournier is well known in the middle West, having exhibited with the Society of Western Artists. His present work, though not conspicuous, is technically good.

Edgar Perara is holding a special exhibition in the same gallery of East Indian and Egyptian jewelry, mostly antiques of great value, and a collection of striking interest.

A special exhibition of the work of Schmiedtgen and Von Hofsten, two well-known newspaper artists, is announced for April 20 in a dealer's gallery, consisting of work in oil, water colors and black and white.

Lawton S. Parker is exhibiting recently completed portraits of Mr. and Mrs. Martin A. Ryerson in another gallery.

At Reinhardt's there is a trio of paintings of Bessie Abbott, Miss Mildred Gibert Townsend, daughter of Mr. James B. Townsend of New York, and Carroll Beckwith of New York by Jules Aviat, a French artist who is well known among traveled Americans.

M. Aviat's art is the French style, in which every detail is worked out with marvelous care and color scheme and graceful lines all combining to make a composition likable for its exquisite tones and exact workmanship.

The portrait of Miss Abbott is that of a handsome woman, full length, in a lacy gown and ermine. Miss Townsend's head and shoulders, with plumed black hat, is an example of refined art. Mr. Beckwith's portrait is fresh in color and remarkable for the clever painting of the eyes. In the painting of hands and flesh the artist carries his finish to a high degree of workmanship.

## WASHINGTON.

The ninth annual convention of the Architectural League of America will be held in this city on April 22, 23 and 24. There will be business sessions every morning, but the afternoons will be given up to sight-seeing and social entertainments. The Washington Architectural Club, which will act as host, has arranged for an excursion to Mt. Vernon and for automobile trips through the business and residence sections of the city. On Wednesday afternoon a reception will be given the visiting delegates at the Octagon, by the Washington Chapter of the American Institute of Architects, and on the same evening a banquet will be held at the New Willard Hotel. Washington is growing rapidly and affords ideal conditions for architectural development, so it is not only a good convention city but, in this instance, an especially inviting one.

A portrait of Secretary Cortelyou has just been painted by Harold MacDonald. It is a little more than a three-quarter length and pictures him standing with his hands behind him and his face turned toward the observer. Strongly modeled and good in color, it is far in advance of the customary official portrait.

The Corcoran Gallery has recently received some interesting and valuable loans, among which is Sargent's portrait of the late Secretary John Hay, one of his most studied and important works.

James Moser, president of the Washington Water Color Club, who is represented in the Philadelphia Water Color Club's annual exhibition by a group of ten paintings, has just finished a picture of morning in the northern hill country, which in charm of composition and strength of rendering may be accounted among his most successful productions.

The National Society of the Fine Arts held its regular monthly meeting on Thursday evening at Hubbard Memorial Hall, and was addressed by Mr. John Quincy Adams on the subject of "Municipal Art."

Louisa Maria Wells, a weaver in the cotton mills of Lowell, Mass., died about twenty years ago leaving various legacies of specified amount and directing that the remainder of her property should be expended on a monument in Lowell's cemetery. Litigation for nearly two decades caused the fortune to be left undivided; so now, when the legacies are paid, there remains a large sum which, so the court has decided, must be expended on a monument. Hence the "Mill Girl Monument" of Lowell.



## CALENDAR FOR ARTISTS.

Baltimore, Md.—Last in series American Art News Southern Circuit Travelling Exhibition, auspices Arundell Club, May 1-15.

Cincinnati.—Fourth annual exhibition at Museum. Entries through April 27. Exhibits to May 1. Exhibition opens May 18. Open about two months.

Lynchburg, Va.—American Art News Southern Circuit Traveling Exhibition. Opens about April 18, to April 29.

New York.—National Academy of Design.—Eighty-second annual exhibition. Closes April 20.

American Water Color Society.—Reception May 1. Exhibition opens May 2. Closes May 20.

Philadelphia.—Annual Academy Water Color exhibition. Closes April 27.

Pittsburg.—Annual exhibition Carnegie Institute to June 13.

St. Louis.—Art Museum.—Exhibition "The Ten" opens May 1. American Water Color Society Display opens June 1.

## AMONG THE ARTISTS.

Henry Golden Dearth, whose exhibition at the Oehme Galleries has been such a success, will sail for his summer home at Montreuil-sur-Mer on April 24. This is the first time that the American public has had an opportunity to see a group of Mr. Dearth's pictures exhibited.

At his studio in the Carnegie, August Franzen painted, recently, the portraits of Judge Clearwater of New York and Judge Thomas, also Mrs. Arnold Wood and Mr. Charles Ostrander. Mr. Franzen expects to leave New York June 20 for his studio at Bar Harbor.

Francesco Paolo Finocchiaro is preparing to leave for Italy next month; he has had a busy winter painting portraits, among which are Admiral Chadwick, Mrs. G. Thompson, Lina Cavalieri, the opera singer; Wm. G. Robin of New York, Mrs. Stewart, daughter of Emerson McMillin, and Mrs. and Miss Lener.

Eulabee Dix, who spent the greater part of last year in England painting miniatures of the nobility, returned to this country in February and engaged a studio in the New Studio Building, on Sixth avenue corner Fifty-seventh street. Miss Dix is now visiting her home in Grand Rapids, Mich.

J. C. Nicoll, who was obliged to go South early in the winter on account of illness, the result of a bad cold, has returned quite restored to health to his Tenth street studio. Mr. Nicoll's picture "Afternoon" was among those sold at Charleston at the American Art News Traveling Exhibition which closed there on Saturday.

Miss Maria Brooks is at work once again, and is making, on commission, a replica of the first little picture she painted with her left hand. She is still at 154 West Eightieth Street, where she has some of her former work, and is parting with it, for the time being, at a reduction, owing to severe losses. Miss Brooks is at home to visitors daily from 1 to 3, and on Thursday afternoons.

Carroll Beckwith has recently finished a portrait of the late Le Grand Cannon for the Union League Club. This is the replica of one Mr. Beck-

with painted some years ago for the Cannon family. He is at present painting a decorative picture, a woman with an old Spanish mandolin.

J. Charles Arter, whose portrait of Pope Pius X. attracted so much attention, has been spending the winter in New Orleans, where he has been successfully painting portraits of prominent New Orleans people. He will sail for his summer studio in Italy in the early part of May.

Pietro Tozzi, a young Neapolitan artist who has recently come to this country, met with a discouraging experience recently. His painting, "The Reaper," after having been accepted by the Academy for the recent spring exhibition, was returned with the information that although accepted there was not space to hang it. Fortunately arrangements were made for placing the painting on view at a local gallery. "The Reaper," an elderly peasant, stands in a wheat field, against a true Italian sky.

Mr. Tozzi has already acquired an enviable reputation abroad. One of his paintings was recently purchased after receiving the first silver medal at the Modern Gallery of Rome, and another by the King.

H. Daniel Webster, who is to teach the summer modelling class of the Art Students' League this year, left for Chapel Hill, Texas, on Wednesday, where he is to marry on April 30, Miss Felder of that place. The marriage is a romance of the Art League, as Mr. Webster met Miss Felder when she was a student at the League schools last year. Mr. and Mrs. Webster will return to New York early in May, and will reside at Westport, Ct., where Mr. Webster has recently purchased a farm with an old Colonial residence. He will have a studio on the place, which he will build on his return.

At a recent reception in her studio in the Bryant Park Studio Building, Elizabeth Gowdy Baker showed a number of interesting portraits painted this winter. A full length portrait in water color of Mrs. Allen Boyd Forbes with an orange scarf painted over white silk is very satisfactory. The portrait of Mrs. Chas. E. Ertz, of San Francisco, which was on exhibition at Knoedler's, is now at her studio. There is also one of Captain Wm. Livingston Hozen. Mrs. Baker is preparing for an exhibition of her pictures which will be shown in Chicago shortly.



HIGH CLIFF—MAINE COAST.

By Winslow Homer.

In Carnegie Institute Exhibition.

Willard Metcalf writes from Lyme, Conn., to say that when he heard his name was to be presented at the recent Academy election of associates, he wrote in protest, declining to stand, and requesting that his name be withdrawn and that notwithstanding President Dielman announced his withdrawal at the meeting, his name was given to the press as among those rejected.

W. Verplanck Birney and Mrs. Birney held a reception at their apartment in the Sherwood last week. Mr. Gilberti, the composer; Mrs. Gilberti, Mrs. Emma Showers and Mr. Landino gave musical selections. Some of Mr. Birney's recent pictures were on view. A picture which he is now making representing an interior of the period of 1810, and showing a group of five figures, was much admired. Among the guests were Mr. and Mrs. Percy Breeze, Wm. Fosdick, Frank Bicknell, Wm. B. McMillan, Mrs. E. P. Sperry and many other artists. Mr. Birney will leave New York May 20 for his summer studio at Siasconset, Nantucket.

Sales at the National Academy exhibition to April 15 include the following pictures: "Wayside Rest," E. L. Henry, \$300; "A Cliff Bailey I, Me," A. T. Bricher, \$350; "Where the Brook Winds," Warren B. Davis, \$150; "An Interlude," Sergeant Kendall, \$2,000; "Tower Creek, Yellowstone Park," Thos. Moran, \$650; "A Breezy Day on the Desert," A. L. Groll, \$300; "The Golden Wood," J. Francis Murphy, \$2,000; "Fire Pictures," Francis C. Jones, \$550; "Salt Marshes, Lyme," Wm. H. Howe, \$600; "The Flower Seller," E. L. Henry, \$400; "Parting Day," Aloysius O'Kelly, \$150; "Village of Center Bridge," E. W. Redfield, \$1,500; "Circe," Edith W. Burroughs, \$160; "Upland Pastures," Fred'k B. Williams, \$750; "The Hudson in Winter," Anna R. Brewster, \$125; "Summer Day near Litchfield, Conn.," A. T. Van Laer, \$300; "The Necklace," Eleanor C. Winslow, \$250; "Playing Red Riding Hood," C. C. Curran, \$650; "The Cottage Window," Mary L. Weiss, \$150; "Venus," Henry Prellwitz, \$300; "The Holstein Bull," Carleton Wiggins, \$600; "Valley of the Delaware," W. Whittridge, \$150; "Homeward," Walter Shirlaw, \$1,500.

## CHARLESTON, S. C.

The annual spring exhibition of the Carolina Art Association closed April 12 with a brilliant gathering. An informal reception was held, and refresh-

ments served throughout the evening.

Much interest was taken in the voting for the two most popular pictures. The balloting showed a wide variety of choice. Among the favorite pictures were Charles Warren Eaton's "Sentinel Pines;" "Day's Decline," by Ben Foster; also his "After the Rain;" "East Wind on the Coast of Florida," by Edward Gay; "Woman at Prayer," by Henry Mosler; a portrait by Miss Heustis, and "Afternoon" by J. C. Nicoll.

The prize winners were "Boy with Arrow," by Douglas Volk, which took the gold medal, and "Rosebuds," by Carle J. Blenner, to which was awarded the silver medal.

The attendance and door receipts were almost double what they were last year; several pictures were sold, and the Association feels that this year's display has been a decided success.

The collection of pictures was small but discriminating, and some good things were on view in oils and water colors, etchings, wood cuts and some of the chronoxylographs of Helen Hyde's Japanese subjects.

There were paintings by Henry W. Ranger, Childe Hassam, Jules Guérin, Charles P. Adams, Dawson Watson, Ross Turner and R. B. Greuelle, and others, and four rare etchings by Seymour Hayden, Millet and Whistler. George C. Aid had an attractive series of Venetian etchings.

## CHARLESTON (S. C.) EXHIBIT.

As the last week of the art exhibit draws on, there is among the hundreds who have been present at the feast of beautiful pictures a feeling of regret that it is only a matter of a few days when these treasures of art will be taken away from Charleston.

And the pictures are treasures in more than a figurative sense. They represent a tidy sum in vulgar money value. A man who likes to add figures was sitting the other day in the main gallery, for the moment desisting from the study of his favorites to juggle a bit with cold figures.

"My friend," said the man to an old gentleman near him, wearing horn rimmed spectacles, "do you realize that the picture, 'Spanish Dancer,' which has attracted so much attention, is worth \$2,000? There are thousands of men who would have to give two years of their labor to pay the price of that painting. Did you know that there are two pictures here, No. 124 and No. 6, which are priced at \$2,500 each? The painting 'Vanity,' the one at the end of the gallery, a study in the nude, is to be purchased for no less than \$2,500."

And the man of statistics went on to say that there were five of the pictures priced at \$1,000 each; six that were worth \$1,500 apiece; two for which \$2,000 was asked, and several more of equally high prices.

All the time the figuring visitor had been talking to the old man in horn-rimmed spectacles, he had apparently been addressing a wall, as the old gentleman was studying "Vanity" with an intentness that imitated fascination, but as if to dispose of his informant with one blow, the old gentleman turned and asked, "Can you tell me, my dear sir, what the lump value of these pictures is?"

Evidently the figuring fellow had been waiting for this question, because with a smile of superior knowledge, he replied, "It would take \$70,000 to buy the pictures in this gallery."

Horn rims gazed for a moment or two in either astonishment or admiration at the speaker, and then went back to contemplate "Vanity" with the intention of admiring "Rosebuds," maybe, a little later. As for Statistics, he was hugely delighted with the effect of his figuring on old Horn Rims, and moved off, to expose himself to the inquiry of another patron.

It would seem that now the close of the exhibit approaches, that interest is increasing many fold. This is partly because of the fact that the pictures have been generally discussed, and those who have viewed them are urging upon their friends to do the same.—Charleston, S. C., Evening Post, April 12.



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Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

The importance of the event in Pittsburgh last week, namely, the formal opening, with impressive ceremonies, of the recently completed Carnegie Institute, which represents in the structure itself, its contents, and endowments, the surprising total of thirty millions of dollars, does not seem to have been fully appreciated by the newspapers of the eastern states. Perfunctory stories of the opening ceremonies have been published, but no adequate account of the great building, and especially of its remarkable halls of statuary and architecture, and its magnificent and spacious galleries, which now contain the largest and most important international exhibition of pictures yet held in America, with the exception of the Chicago and St. Louis Expositions, has as yet appeared.

We feel that the event, and especially the exhibition of pictures, is of such great importance and significance to our readers and the public, that it justifies the issuance of an enlarged edition of the Art News. No art lover should fail to visit the exhibition and study both the Institute and the pictures, which last will be on view until mid-June.

While committees are debating and secretaries writing letters to the press about New York's need of larger galleries, for the proper reception and display of pictures and sculptures, why should not the Metropolitan Museum build and arrange adequate galleries, such as those of the Carnegie Institute, in its new wings now being built and

soon to be built, and set them aside for the Academy and other large exhibitions each season?

Much fuss has been made in the dailies the past week over the failure of the Academy of Design to elect as associates thirty-three out of the thirty-six candidates nominated, and whose names came up for action at last week's meeting. This has been taken to indicate a desire on the part of the older and conservative element of the Academy to shut out younger and promising painters and sculptors, but this is vigorously denied, not only by the older men, but by such still young and strong members of the Academy as Kenyon Cox and others, who claim that the failure to elect these candidates with the exception of Messrs. Pennell, Brandegee and Williams, was due almost entirely to the difficulty of securing the two-thirds vote necessary to elect, for such candidates. The Academy's action, however, is vigorously denounced by what is best known as the Cafe Francis element, whose leader, Robert Henri, has failed to be re-elected as a member of the jury, and who seems to feel there was a deliberate attempt on the part of the conservatives to shut out certain of the younger men. It looks as if there would be a secession from the Academy in the near future.

Our Southern Circuit Travelling Exhibition opened for the seventh time this week, and in Lynchburg, Va., where after ten days' display it will be transferred to Baltimore, Md., where on or about May 1 it will open at the Arundell Club Galleries for two weeks, under the auspices of the Arundell Club of that city. The Baltimore exhibition will be the last of the series for this season.

The appearance of a letter from Mr. Watrous, Secretary of the National Academy of Design, appealing to New York citizens for the contribution of money towards a great gallery for the exhibition of pictures here, is especially timely, following the opening of the Carnegie Institute at Pittsburgh with, one might say, almost its miles of spacious, well proportioned and well lit modern picture galleries. Were these only in New York instead of Pittsburgh, they would solve the problem now confronting the managers of the Academy, of finding sufficient space for even one-half of the pictures sent in to its exhibitions in the Fine Arts Building, and also the National Sculpture Society, which has been obliged to abandon its proposed sculpture salon next autumn for the absolute lack of any adequate and proper place in New York City wherein to hold such Salon. When it is considered that Pittsburgh, Chicago, St. Louis, and even Washington have larger gallery exhibition space than the Metropolis, it would seem as if the time had come for vigorous measures to be taken to give the real art center of the country proper means of expression. If such facilities are not soon provided New York will no longer remain the

art center of the country. The recent move in St. Louis, which by the taking of one-fifth of a mill from each dollar of the tax budget for the Art Museum will give that institution an annual income of over \$100,000 and the fact that Chicago's Art Institute has derived an annual income of over sixty thousand dollars the past three years through a provision whereby one-tenth of a mill from each dollar of the tax budget for a certain portion of the city, is diverted to the Institute, should be followed by New York, and a good income thus secured for the present Fine Arts Galleries, until new and larger galleries can be built.

James Clark Hook, R. A., died in London last week. He was born there in 1819, was educated at the North London Grammar School, elected to the Royal Academy in 1861, and received a gold and two silver medals. He received gold medals at Chicago, Paris Exposition and a first prize at Brussels. He was a painter of portraits and of subjects from poems and history, but of late devoted himself to marines and landscapes.

Through the death of Victor Bernström on March 13, wood engraving in America lost one of its most prominent and able exponents. He was born in Stockholm, Sweden, in 1845, and at the conclusion of his early art studies went to London, where he was associated with other artists in the illustrating of the weekly London Graphic. In New York he was for many years associated with Harper's Magazine. He was a member of the Society of American Wood Engraving, and a constant contributor to the various exhibitions in which the society exhibited and was awarded a medal at Chicago and silver medals at Buffalo and St. Louis.

Arthur R. Freedlander showed some of his recent portraits at his Bryant Park studio. Among his sitters have been Robert Toedt, Miss Ward, Frederick Bergner and Arthur Paul. A portrait of Miss Freedlander showed the artist at his best.

## CORRESPONDENCE.

Editor American Art News:

Dear Sir: A few days ago the National Academy, supposed to be the headquarters of American artists, opened its annual exhibition, and at the same time explained the mystery why its succeeding exhibitions are so tame and lacking in individual charm. So much has been said of the lack of Catholicity and narrowness in the method used to select the pictures for public shows, that the time is drawing near when it behooves this body of artists to give an account of its stewardship and not to forget that long after they are gone and many of them forgotten (a fact that is borne out by historical reference to the Academies of all times), a nation will be grateful, or otherwise, to those who have served as members of such a National Institution.

A closed exhibition as somebody suggests, viz., "The showing of pictures at its exhibition by only the members," as the best way out of the difficulty would be a great misfortune to art effort in this country.

Art academies have existed and were primarily instituted for educational purposes held periodically to show the advance or condition of contemporary art, and also to interest the wealthy to co-operate with the artists in advancing the Fine Arts in their midst.

One always thinks, as a matter of course, of the National Academy as the leading institution in our country. What is it doing? It is serving the best interests of Art by claiming a right to reject most of the vital works of contemporary artists?

The National Academy sends out circulars to artists well enough known to be on their list, and, from an American point of view, should be prepared to show everything these circulars bring forth, for we are a young country, with very little of what could be called American Art, or, rather, distinctive American effort, for art has no country. Its members might be entitled to all the wall space for a given time, and as the galleries are vacant after their show, those pictures sent in by artists without the circle should be shown. The cost of such a show would be infinitesimal, compared with the interest such an art show would attract. I am sure that many of the artists who do not send to the exhibition would, under such circumstances, gladly contribute their best efforts. This would also lead to the lengthening of the time of the annual exhibition, and the summer visitors from our great cities would not be disappointed in finding the exhibition of current American art effort closed to them.

I am also sure the merchants of our great city would be alive to the advantages such an interesting display of art would be in attracting art lovers from all over the country during the summer time, and would give substantial aid in making such a show a success.

Truly yours,  
Artist.

New York, April 18.

Mr. Philip Hale, in the Boston Herald, says:

"I received the other day from some publishing firm which was interested in 'Self-Culture' a request to fill out 24 blank spaces with the names of those who in my opinion had been the greatest painters of the world; also to state what I considered their greatest work. Don't be jealous, gentle reader, these requests were apparently spread broadcast. But it amused me to try to fill out the spaces properly, partly because it's a matter about which I've speculated a good deal. The first thing one notices in trying to make such a list is that it's mighty hard to scrape together the names of 24 very great painters. It might be easy enough to get ones who had good long notices in biographical dictionaries, but one means really very great artists. Then again it's very hard in some cases to name the greatest work of a painter; for instance, in the case of Titian, who had so many greatest works that it's hard to choose which. On the other hand, in the case of Velasquez, one says 'Las Meninas' almost automatically. The following list is put forward not as having 'authority,' but merely as a suggestion. The names of living artists are left out. I write them not in order of merit, but as the names come into my head, which I suppose is a fair test of the ones I like best:

Name of Painter.	Title of Greatest Work.
1. Giorgione.....	Concert Champetre
2. Da Vinci.....	Monna Lisa (La Gioconda)
3. Velasquez.....	Las Meninas
4. Titian.....	Sacred and Profane Love
5. Paul Veronese.....	The Supper at Cana
6. Rembrandt.....	The Staal-Meesters (Syndics of the Drapers)
7. Vermeer.....	
8. De Hooch.....	
9. Terburg.....	
10. Watteau.....	"Le Depart pour L'Isle de Cythere"
11. Chardin.....	
12. Tintoretto.....	The Miracle of the Slave
13. Rubens.....	Descent from the Cross
14. Metzu.....	Woman and Money Lender
15. Raphael.....	Jurisdiction
16. Holbein.....	Portrait of Wife and Children
17. Franz Hals.....	Reunion of Officers of St. Andrew
18. Gainsborough.....	"The Morning Walk"
19. Van Eyck.....	Portrait of Arnolfini and His Wife.
20. Corregio.....	Jupiter and Antiope
21. Ingres.....	Portrait of Berlin
22. Tiepolo.....	Antony and Cleopatra
23. Alfred Stevens.....	
24. Murillo (?).....	Assumption of the Virgin

One Charles Allom, now in New York, an artist-decorator of London, and who is also evidently a clever advertiser, has succeeded in securing a column on the first page of the New York Herald to exploit a claimed insult to William III. of England, contained in a caricature of that monarch, skillfully concealed in the painting of "The King's Staircase," in Hampton Court Palace, London, done by Antonio Verrio. At the same time the discovery was made that the ceiling done by Rubens in Whitehall Palace for Charles I. contains mystic characters which have yet to be explained.

Daniel Chester French is completing his seated heroic statue of the late Senator Hoar. It is to be executed in bronze on a granite pedestal and placed in front of the court house at Worcester, Mass.

## PARIS LETTER.

Paris, April 12, 1907.

The immediate outlook, as far as important sales at the Hotel Drouot are concerned, indicates no great liveliness. On Wednesday and yesterday, April 10 and 11, however, there were opportunities for art-lovers to gather and compete, on Wednesday for a valuable collection of objets d'art, and furniture of the 15, 16 and 17th centuries and rare tapestries, with biblical subjects, after Coypel. Yesterday the important collection of paintings, water-colors, pastels and drawings, property of the late M. Charpentier, the well-known publisher, came under the hammer. Impressionist works were in the majority, and the most noteworthy number of the catalogue was held to be Renoir's painting of Mme. Charpentier and children, which figured in the Salon of 1879. Other Renoirs sold were "The Fisherman," and seven pastels. Henner was represented by four pictures, and Claude Monet by two. The full list included eighty numbers, whereof twenty-seven were oils.

The annual exhibition of the pastellists is now open, in the Galerie Petit. Twenty-five artists are represented by one hundred and odd numbers, and the list of contributors includes MM. Aman-Jean, Lhermitte, Dagnan-Bouveret, Henri Gervex, Levy-Dhurmer, Gustave Jacquet, Gunraud de Scevola, Albert Besnard, Rene Billotte, Menard, Loup, Guignard, Montenard, Cornillier, Rivoire, Thevenot, Saunier, Charles Leandre, Desvallieres, Gilbert, Faivre and Nozal.

M. Henri Zuber has on view, in the galleries in the Rue de Sèze, sixty oils, watercolors and pastels, landscape work. M. Pierre Waldmann shows a series of his achievements—oil-paintings, mainly winter-views in France and Holland—under the same hospitable roof, and in the Galerie des Artistes Modernes, M. J. J. Gabriel exhibits a number of views—paintings and studies—illustrative of France and Venice.

There will be a veritable congress of rulers in the rooms of the Grand Palais at the Salon. M. Sonnat will send a painting of President Fallieres and Mme. de Wentworth pictures of President Roosevelt and Queen Alexandra; M. Bastet is to furnish a counterfeit presentment of the new Bey of Tunis; and Mlle. Renee de Veriane will contribute busts of the King of Greece and King Sisowath. In the Galerie Nationale will be seen a large picture of King Edward VII. by Harold Speed.

The town-council of Villemaur, in the Aube, favors the making of hay while the sun shines. Having come into possession of the local church, which contains some magnificent bas-reliefs and specimens of wood-carving, it purposes selling them by auction at once.

The Paris newspapers announce a sale of valuable paintings, to occur in Cologne, this week. It will scatter two collections, one belonging to Prince Kourakine and the other to Mr. Felix Wagner, of London. The Kourakine collection comprises twenty-five numbers, some of the most important being works of Heem, Netscher, Saftleven Jr., de Bridt and Jacob Ruysdael.

The Travernier collection of modern paintings sold well at the Hotel Drouot on April 14. They were largely of the impressionist school. "Les Roses," by Fantin Latour, was sold to the Museum of Lyons for 12,200 frs. (\$2,440). Two pictures by Monet were obtained by Durand-Ruel—"Vetheuil" for 11,100 frs. (\$2,220) and "Cliff at Pourville"

for 10,100 frs. (\$2,020). Sisley's paintings brought only moderate prices. Jonkind's were also rather weak, particularly the water colors.

## PARIS SALON OPENING.

Special cables to the New York dailies from Paris tell of the opening of the National Society of Fine Arts, better known as the Old Salon, in the Grand Palais on April 13. M. Pierre Veber says in the Herald:

There is an excess of amateurishness. The best men in society have lost interest and exhibit merely as a matter of formality, knowing they can place their output elsewhere. The salon also suffers from a great number of picture shows which have exhausted public curiosity. Varnishing day is now useless even for showing off new dresses, and painters no longer make any effort to excel themselves. The public no longer takes the trouble to look at their works, and before long private purchasers will abandon the exertion of buying pictures. Interest in the pictures is thus frittered away.

M. Veber suggests the best remedy would be to abolish the annual salon and hold it only once in three years. Dealing with the works of the principal exhibition, M. Veber says that Besnard's decorative designs look as if they were imperfectly executed by other hands. Dagnan Bou-

to be found. The portraits, as hitherto, are good and numerous, but the salient feature is the return to the academic nude, and here Alfred Roll, president of the Salon, leads the way with his "Caresse du Soleil," a superb female figure bathed in a soft, luminous sunlight. Never before have nudes been so plentiful or so well executed. Among the best works of this description are those of Caro Delvaille, Albert Guillaume, Courtois, Gervex, Dinot, Picard, Marlet and Marcel Roll, son of the president of the National Society.

At the top of the main stairway as one enters the Salon is a full-length portrait of King Edward in a field marshal's uniform, with the Order of the Garter and a blue cloak discreetly covering his red military tunic. It is by a young Englishman named Harold Speed, but its position in that place of honor is due more to the illustrious and popular subject than to the talent of the artist, although it is a meritorious work vigorously brushed and treated.

Among the most creditable American pictures may be mentioned the interiors of Walter Gay, a decorative panel of a woman with a basket of flowers, by Frederick Frieske, of Michigan; three women sipping coffee by Myron Barlow, marines by Harrison, studies of snow in Switzerland, by William S. Horton, views in Brittany by Elizabeth Nourse, old houses in full sunlight by Florence Upton, of New York; a charming group of children in a garden by Mary MacMonnies, a female figure by Alfred Maurer, of New York, and a Nor-



BAKERY AT PONTIVY—BRITTANY.  
By Joseph Ball.

In Carnegie Institute Exhibition.

veret's compositions he calls laborious and uninspired. Willette's sketch for a ceiling, "The Triumph of the Parisienne," contains subtle wit, interpreted by faultless drawings. Lavery's contributions he describes as boldly bad, and Lavery himself as a leader among amateur portrait painters. De La Gandara's portrait of a woman, he says, contains fine qualities quite out of the ordinary. Carolus Duran's two portraits M. Veber dismisses very briefly, but he finds much to admire in the figure of a nude woman by Roll.

"In Gervex 'Birth of Venus' pink flesh tints are sugary enough," he declares, "to take the salt out of the entire ocean."

"As for a great majority of the sculpture exhibits they resemble drawing room ornaments," he comments.

"Torso," sent by Rodin, he says, suggests the remains of a victim of the Jena explosion. Saint Marceaux's "On the Road of Life," a woman sheltering herself under a cloak which looks like an umbrella, he asserts is in dreadful taste.

C. H. D. says in the Tribune:

The seventeenth annual salon is almost as academic and conventional as that of the Society of French Artists, which takes place a fortnight hence. The catalogue contains nearly three thousand numbers, and of the five hundred artists there are thirty-seven Americans, who, moreover, hold their own quite creditably with their French, British, German, Italian and Spanish colleagues.

Among all these pictures, statues and works of art no new or rising talent is

mandy landscape by Florence Este, of Cincinnati.

Among the sculpture is a work in plaster representing the heroic sized legs of a man walking, by Rodin.

Emile Claus, the Belgian painter, and a member of the international jury of selection at Pittsburg, has returned home, well pleased with his visit. On the Pittsburg exhibition he makes no comment. His visit to some of the private collections of paintings in this country saddened him, for in these collections he found numerous examples of the supposed works of Rembrandt, Van Dyck, Titian and Rubens, which he declares are forgeries. He affirms that many of the supposed works of old masters sold here are manufactured abroad in twenty-four hours, and are turned out with all of the qualities of age and genuineness.

Two articles and two full-page illustrations appear in the March number of the Burlington Magazine in connection with works of art owned by J. Pierpont Morgan, who keeps a large part of his collection in London, much of it being loaned for exhibition to the Victoria and Albert Museum, South Kensington.

## LONDON LETTER.

London, April 12.

The private view of water colors of the Royal Society of Painters attracted a large crowd. It is an unusually good show, with many subject pictures as well as marines and landscapes. Sargent's three drawings are examples of rapid improvisation, the best being a realistic sketch of a woebegone vagrant and the other notes of color in a fountain at Bologna and a Florentine villa. Hubert von Herkomer's four Spanish drawings are more carefully elaborated, one being a brilliant portrait of a Valencia toreador. Princess Louise contributes three sketches of Philae, Luxor and a Nile village. This is an excellent exhibition.

The Danish show at the Guild Hall includes about two hundred and fifty works, mainly of living painters. Professor Tuxen's two ceremonial works, the anointing of Queen Alexandra and the coronation of the Czar, are remarkable for the likenesses of the chief actors. Kroyer's works have brilliant technique, especially the large portrait group of the committee of French painters, which is the finest picture exhibited. A group of landscapes and interiors in a low key, by Wilhelm Hammershot, is admired by artists.

The second portion of the Massey-Mainwaring collection has been raffled off at fair prices at Christie's day after day. The dealers are more eager to increase their stocks of objects of art than to accumulate porcelain or old English or French furniture. The pictures sold to-day are a miscellaneous lot of French, Dutch, Italian and Spanish works, with a score of Hoppners, Lawrences and Hogarths and other English portraits. The collection of lace, jewels, silver, porcelain and pictures owned by the late Mrs. Lewis Hill will be auctioned off next week.

In American art circles in Paris, a published letter signed "R. D. M.," in which the writer, taking as his text Mr. Andrew Carnegie's additional gift of \$4,000,000 to the Carnegie Institute for the purchase of paintings by modern artists, drew the attention of Americans to the productions of their compatriots studying or residing in Europe, has attracted much attention.

The Art Association is organizing a sale by auction, of the works of members. It will be held at the Elvsee Palace Hotel, and is set for May 10. This date has been chosen because there are many Americans in Paris at that time of the year and the opportunity will thus be given them of extending the patriotic encouragement already referred to.

Henry Jourdain and Henry Brokman are exhibiting in the Georges Petit Gallery. The first named artist is represented by forty odd landscapes, many of picturesque nooks of provincial France. M. Brokman—a Danish painter—inclines to coast-views, largely illustrative of the shores of the fickle Mediterranean.

A sort of Villa Medici is to be established at Algiers, and a jury, presided over by M. Benedite, who rules the destinies of the Luxembourg, will send thither, at the expense of the Government, four picked students anxious to depict the beauties of Algiers.



## PITTSBURG.

This Building, Dedicated to Literature, Science and Art, is the Gift of Andrew Carnegie to the People of Pittsburgh.

This is the simple inscription on the frieze above the central entrance to the new Carnegie Institute. It tells the character of the splendid pile that was dedicated with such imposing ceremony last week, but it cannot even suggest the scope that lies within. Volumes, indeed, might be written without doing justice to that subject, for as one wanders through the endless halls and corridors to revel in new wonders at every turn and on every hand one realizes the futility of trying to put into words the impressions that whelm him.

The old Institute stood pre-eminent among its kind, yet in the old there was hardly so much as an inkling of what the new might be, when the time for the new should come. The old represented an outlay in equipment and endowment, of \$3,100,000; for the rebuilding of it alone there was spent \$5,000,000. The first plans of the steel master for the city that came to be both home and workshop for him involved, roundly, \$10,000,000; now, with the gift of \$6,000,000 he announced last week, his philanthropy seems almost to have become prodigality, for the total has reached \$20,000,000. The succession of his gifts is shown in this table:

To build Carnegie Library . . . . .	\$1,100,000
Endowment of departments of Science and Fine Arts. . . . .	2,000,000
To build Carnegie Institute. . . . .	5,000,000
To build technical schools . . . . .	1,000,000
Endowment of technical schools. . . . .	2,000,000
Additional endowment of Carnegie Institute and technical schools. . . . .	4,000,000
To erect additional technical school buildings. . . . .	1,000,000
Additional endowment on their completion. . . . .	1,000,000
For scientific research and equipment and miscellaneous objects, mostly provided by Mr. Carnegie as special gifts (estimated). . . . .	2,900,000

Total for the Carnegie Institute and its allied work. \$20,000,000

These gifts may be said to cover a period of 26 years, for Mr. Carnegie's first offer of a library to Pittsburgh was made in 1881. It was not accepted, for the \$15,000 needed annually for maintenance seemed to the councilmen of that time an unjustifiable sum. Nine years later, after much intermediate discussion, the offer was renewed chiefly through the efforts of William N. Frew, then a member of Select Council, and now president of the Institute trustees. In 1892 the cornerstone was laid, in 1895 the structure was dedicated, in 1897 plans for the extension of the institution were first blocked out and at the Founder's Day celebration in 1902 the gift of \$5,000,000 for this extension was announced, the contract being let July 8, 1904.

## Library and Museum.

This covers, in merest outline, the history of the old Institute. In the 32 months that have elapsed since the contract for the new was let, a work of regeneration and elaboration has gone forward that has left practically nothing of the original establishment but the music hall. The library now occupies just four times the space it did before, its stacks offering room for 1,500,000 volumes, of which 265,000 are already on the shelves. The museum is now in the new main building, where 104,000 square feet of floor space is

given over to the 1,300,000 specimens and exhibits already on display. The music hall is as it was, but to it has been added the magnificent foyer that forms the western end of the Forbes street façade and offers a promenade quite without parallel.

## Picture Galleries.

It is in the department of the fine arts that the new Institute finds its greatest distinction. All told, there are nine galleries now, in one of which, with a floor area of 21,200 square feet, the permanent collection is housed, and in three others of which, with a floor area of 23,500 square feet, this year's international exhibition—which comprises some 525 works—is being held. The others of the group are smaller and are devoted to pen and ink work, photographic studies and examples of endeavor along kindred lines, and will be available for special exhibitions of various sorts.

## Architecture and Sculpture.

To these galleries, which had their counterpart, at least, in the old Institute, are added in the new, a hall of architecture. These two splendid rooms are the real features of the building, both because they are entirely new and because of their rare beauty.

The former lies directly behind the East entrance hall, and measures 125x58 feet, rising to the full height of two stories. Surrounding the first story is a Doric colonnade, surmounted by Ionic columns, all of milk-white Pentelicon marble, dug from the quarries from which the structure of the Parthenon came. The bas relief of that glorious temple surrounds the room, the figures of its Eastern pediment grace the far end on its floor, ranged chronologically, stand out in majesty examples of every generation of the sculptor's art.

The hall of architecture throws open to the student a field of research heretofore almost beyond reach in this country. It measures 126 feet square and rises 137 feet to the dome that crowns the main building. Twenty-eight Ionic pillars, 26 feet high, support a gallery running entirely around the room. Two exhibits, especially, lend distinction to this hall. One of these comprises the west portals of the Abbey Church of St. Giles, in the Department of Gard, France. This reproduction, 87 feet wide and 38 feet high, is a perfect replica, even to tint, of the original. Contrasting with it is a full-size model of the entrance to the north transept of the cathedral of Bordeaux, a splendid example of the Gothic school. Ranged beside these are replicas of the Porch of the Maidens from the temple at Erechthon; the votive column at Delphi and the facade of the treasury of the Cnidians, also at Delphi; the Choragic monuments of Lysicrates of Athens; the coffered ceilings of the mausoleum of Halicarnassus and of the temple of Vesta at Rome; portals from the Cathedral de Notre Dame du Paris, from the church at Laund, Sweden, from the cathedral of Chartre, France, and from the cathedral at Amiens; the wonderful Well of Moses from Dijon; the pulpit of the cathedral at Siena, together with 150 other types classed as standards.

Directly behind the hall is the gallery of bronzes, measuring 144x48 feet and devoted to the treasure trove from Pompeii and Herculaneum, a truly wonderful collection.

As in the hall of sculpture, the exhibits in the hall of architecture are grouped not alone with regard to the artistic effect of the ensemble, but with regard to their chronological place. As a result of this the technical and edu-

cational values of the displays is conserved as it is in no other similar institution, an aspect of the Institute that must become the more appreciated as time passes.

## A Beautiful Foyer.

The new foyer to the music hall is the real "show place" of the Institute. Columns of green Tinos marble rise to the ceiling 45 feet above the floor. The walls are paneled in Tinos marble inset with other marbles of exquisite tint. Above the wainscoting and across the expanse of ceiling there is nothing but gold—the pure leaf hammered into the metal and giving a bewilderingly beautiful effect. Chandeliers of gold depend from the ceiling to complete the picture of luxury.

Just off this foyer, and beside the carriage entrance, is the Founder's room, wainscoted with Istrian marble and paneled in color, with settings of hand-carved wood, richly gilded. The ceiling is beamed and from it hang chandeliers fashioned after old Roman lamps. A mantelpiece of Istrian marble, surmounted by Italian brass candlesticks, stands opposite the door while along the walls are fine reproductions of old Italian furniture.

## Some Rare Marbles.

The carriage entrance, on the other side of which is the office of the president of the board of trustees, is finished in Old Convent Siena marble. Leading from it to the East entrance is a corridor finished in Hauteville marble, the floor being in hexagonal pattern of white and green. Altogether, it may be said in passing, no less than sixty different kinds of marble are used in the building, some of the more conspicuous being Sienna and English vein, both from Italy; Tinos and Pentelicon, from Greece; Hauteville, Istrian and Eschailion, the wonderfully beautiful yellowish brown marble that contains the fossil remains of millions of oyster shells, the three marble coming from France; Numidian, a glorious read marble, from Algeria; Graf Green marble from Norway, and Knoxville, from Tennessee.

The East entrance is really the main way to the extension. A vaulted corridor, wainscoted to the top of the doors in Sienna marble, leads to a noble hall, 56 feet square and 100 feet high. It has an open well in the center, surrounded by a two-story colonnade and a balcony on the third story. Broad stairs, with railings of Hauteville marble and ornamental iron, rise from the center of the hall, dividing half way up into two branches onto the broad balcony of the second floor. The golden yellow of Eschailion marble is the prevailing color of the hall, a wainscoting of Hauteville rising to the frieze on which John W. Alexander gave rein to his genius in the wonderful mural paintings, typifying Pittsburgh, that have already given to this entrance the name of Alexander Hall.

At the head of the grand stairway are the chief of these pictures. A mailed figure of a warrior, typifying Pittsburgh, is seen rising from a glare of intense heat, and crowding around him on one side are exquisitely painted figures of women and children, bringing him offerings and paying respectful homage, representing the attainments of the arts and sciences and every grace and culture from all over the world, all bringing tribute to Pittsburgh. At the other side of the warrior a band of female forms is seen, each with the long trumpet of Fame, proclaiming the prowess, wealth, strength and dignity of him to whom honor is paid. There are 52 faces in this great painting and each was painted from a model.

## THAT ACADEMY ELECTION.

The National Academy of Design rejected, at its spring meeting April 10, thirty-three painters, sculptors and engravers on the nomination list for associates, and elected Joseph Pennell, the etcher, on the first ballot; and Robert B. Brandegee and Frederick Ballard Williams, painters, on second ballot.

The list of those who failed of election, although nominated by the required seven members, and in some cases without the knowledge of the nominees, is as follows:

Painters — Hugh Breckenridge, George Elmer Browne, Charlotte B. Coman, Colin Campbell Cooper, Paul Cornoyer, Arthur B. Davies, Warren B. Davis, E. W. Deming, Ruger Donoho, George Wharton Edwards, E. Loyal Field, Robert David Gaulley, Charles W. Hawthorne, William J. Hays, Paul King, Augustus Koopman, John Lambert, Ernest W. Lawson, De Witt M. Lockman, J. N. Marble, Willard Metcalf, Jerome Myers, J. Campbell Phillips, Edward F. Rook, Henry Reuterdaahl, William Schevil, W. Granville Smith, Albert Sterner, Gustave Wiegand and Cullen Yates. Sculptors—John J. Boyle, Edith Woodman Burroughs and Victor D. Brenner.

The affair has naturally caused a decided stir in art circles everywhere, and it is predicted may lead to a secession from the Academy, similar to that of "The Ten" from the Society a few years ago.

Robert Henri, who led the progressive minority in the jury controversy over the current Academy exhibition, said in an interview the morning after: "This action shows that the Academy is hopelessly against what is real and vital in American art. What the outsiders must now do is to hold small or large group exhibitions, so that the public may see what the artists who have something important to say, are doing. The controversy is not between old and young artists, but between good and bad artists."

When Mr. Henri spoke he had not learned that in the list of sixty jurymen elected for next year's two exhibitions his name had not been included. The conservatives will absolutely dominate both juries.

Numerous letters from artists have appeared, and are appearing, in print upholding or condemning the Academy's action from the varying viewpoint of their writers. Kenyon Cox, for instance, defends the action and says there was nothing personal in it, and that only the difficulty of securing the necessary two-thirds vote for acceptance, kept several candidates out.

E. C. Caswell writes to the New York Times as follows, from the other viewpoint:

Taking into consideration the quality of the majority of the work shown at this last Academy exhibition, one is not very much surprised to learn that thirty-three of our best and most original artists failed of election.

But how can men grown old and gray and bald in the noble art of painting little pink-faced wax dolls in bootblack's attire; insipid pretty girls in yellow and blue gowns; portraits with eyelashes drawn and buttons and buttonholes showing in fashion-plate style; landscapes with each individual leaf in evidence on the trees—how, I ask, can such men be expected to appreciate a Robert Henri, an Arthur B. Davies, or a George Suks?

Robert Henri, whose name was not included in the jury for reasons which are painfully evident, struck the nail squarely on the head when he said: "I am afraid that a large part of the Academy is against all that is real and vital in American art."

One is almost ashamed of being an American, but let us take heart, for, thank heavens, American art is not confined to the Academy.

It would all seem to be now a quarrel between the "outs" and the "ins."

(Continued on page 7.)



(Continued from page 6.)

The Academy of Design has thrown out a cartload of Impressionists, such as Robert Henri, John Lambert, Hugh Breckenridge, Colin Campbell Cooper, Ernest Lawson, et cetera. These unhappy creatures are, of course, wild with rage.

The eccentric Henri, whose "queer" portraits have so many faults, was, of course, wild with anguish. The action of the National Academy meets with the approval of all those who believe in legitimate art. It should have been done long ago, The Item thinks.

But it is never too late to accomplish a sensible move, and The Item offers its congratulations to the National Academy.—Philadelphia Item.

The Council of the National Academy of Design has issued a statement to the press through its secretary, Harry W. Watrous, in which an appeal is made to the citizens of New York to support this art organization, and in which attention is called to the need of larger facilities for exhibitions. The fact is emphasized that at the present exhibition, which contains about 400 works out of 15,000 sent in, 200 works accepted by the jury had to be returned for lack of space. Of the 400 works placed only about seventy-five were sent in under privilege and exempt from examination by the jury.

"By its union with the Society of American Artists, the National Academy has become more than ever a representative and national body of artists," says Mr. Watrous in his letter.

"Is this the only important city in the country to whose citizens such an appeal may be made in vain?" he asks in concluding his letter to the public.

### STANFORD WHITE PICTURE SALE.

The first part of the collection of pictures owned by the late Stanford White were sold by Mr. Thos. E. Kirby at Mendelssohn Hall on the evening of April 11, for \$20,282.50. The attendance was large. There was brisk bidding for a few pictures, but no high prices were realized. The low figures for many of the canvases were a matter of comment.

The top price was paid for Gerome's Vorneille and Moliere, which won the medal of honor in 1874 at Paris. It had been sold in the Stewart collection for \$8,100. Mr. Edmund Holbrook secured it for \$1,600. Mr. W. T. Evans paid \$1,550 for Thomas W. Dewing's "A Summer Pastime." Senator Clark purchased Boldini's "After the Bath" and Monticelli's "Fete in the Garden" for \$1,050 and \$1,300, respectively.

Most of the pictures sold April 11 were by American artists and represented in many cases their earlier work. A. W. Evarts, counsel for White's family, bought a number of the smaller pictures and William M. Chase also bought largely.

The second and last evening's sale brought returns of \$31,260. This, with the \$20,272.50 of the first evening's sale, made a total for the 125 pictures of \$51,532.50.

Many of the pictures were most effectively framed, and there were bidders who said of some of the pictures that the biggest part of the value was in the frames. The second highest price of the evening, \$3,100, was given by H. Randle for a Sir Joshua Reynolds, a portrait of Miss Ridge, erroneously said at first to be a picture of Kitty Fisher. This came from the collection of Charles Wertheimer in London, and cost \$15,000, plus the duty.

The executors of the estate guaranteed it to be a Reynolds and to have come from the Wertheimer collection.

A large proportion of the portraits in this second sale represented the early French, Spanish, Italian schools, etc. Mr. White, caring less about names than effects, left little data concerning his paintings.

The pictures which brought \$100 and more, the names of the artists, buyers, and prices, were:

#### FIRST SALE.

"The Musician," Ribera	\$155
"Study of a Nude," Thomas W. Dewing, N.A.; J. Nimmo	120
"Gossip—Mrs. Gump and Betsy Prig," Bakker-Korff; Evans	375
"Bois de Boulogne," Childe Hassam; F. H. Wiggins	140
"The New Pet," Charles C. Curran	160
"A Stitch in Time," Boldini; J. Nimmo	500
"Dancing Dryads," A. P. Ryder; N. E. Montross	350
"Indian Girl," G. De F. Brush; Harry Schulthies	170
"In the Stable," A. P. Ryder; J. G. Shepherd	325
"Diana," J. Lefebvre; Mrs. Wm. P. Tyler	200
"Moonlight," D. W. Tryon; Keppel & Co.	310
"Lucia and Sylvia," A. B. Davies; J. G. Shepherd	250
"Bacchus Finding Ariadne," Ingres; Harry H. Hamlin	160
"The Reconnaissance," Domingo; W. M. Chase	320
"Leda and the Swan," G. De F. Brush; William T. Evans	450
"Landscape Study," Rousseau; N. Sanborn	210
"After the Bath," G. Boldini; Senator Clark	1,050
"Pegasus," A. P. Ryder; J. R. Andrews	1,225
"Hunters," I. Pokitonow; Samuel Heller	110
"Water Mill," I. Pokitonow; Evarts	100
"Conway Valley," George Inness; Scott & Fowles	425
"Spanish Landscapes," G. De Nittis; C. A. Platt	225
"Herring Fleet—Cornwall," Edward E. Simmons; E. H. Lorenz, agent	215
"Landscape," Homer Martin, Wm. T. Evans	1,300
"Moonrise on Lake," E. J. Steichen; E. J. Steichen; John R. Townsend	240
"Spring Landscape," E. J. Steichen; Wm. Macbeth	130
"Nymph and Satyr," A. Koller; W. M. Chase	170
"Durham," Abbot Thayer	130
"Moonlight," Childe Hassam; J. R. agent	180
"Aerial Nymphs," R. V. V. Sewell; Mr. Randall	160
"Sunset, Italy," George Inness; J. L.	400
"Fete in Garden," Monticelli; Senator Clark	1,300
"The Sirens," Charles C. Curran	200
"Peace," Boulanger; L. L. Wassham	100
"Sunrise," G. Courbet; J. G. Shepherd	260
"Cornelle and Moliere," Gerome; Edmund Holbrook	1,600
"Cilla Borgheese, Rome," George Inness; H. Schultes	285
"Bathers," Childe Hassam; A. D. Morton	410
"Enchanted Shore," Charles C. Curran; Scott & Fowles Company	520
"Fury of Bacchantes," Willard L. Metcalf; Pendleton	260
"In Garden," T. W. Dewing; J. Nimmo	525
"Classic Maiden," C. C. Curran; Russell Palmer	210
"Flying Shadows," Kenyon Cox; C. A. Platt	175
"Italian Landscape," George Inness; H. Schultes	525
"Bacchante," R. V. V. Sewell; George A. Watson	525
"Summer Pastime," T. W. Dewing; Wm. T. Evans	1,550

#### SECOND SALE.

"The Signal," William Etty; Paul McCormick	210
"A Young Doctor," School of Holbein; C. B. Sanborn	350
"Portrait of Burgmaster," O. Amberger; W. Stewart	1,100
"Portrait of Young Girl," Sir William Beechey; C. B. Alexander	500
"Portrait of Lady," School of Cornelis Janssen; W. S. Henham	135
"Portrait of Young Lady," School Clouet; O. B., agent	400
"Portrait of Nobleman," School Holbein; Mrs. J. A. Cowden	110
"Lord and His Daughters," School Van Dyck; Paul McCormick	150
"Virgin and Child," School Cimabue; O. B., agent	170
"Virgin and Child," School Filippino Lippi; O. B., agent	540
"The Nativity," Primitive Italian School; Cass Gilbert	185
"Portrait Young Woman," early Italian School; A. H. Larkin	150
"Portrait Dutch Lady," Early Dutch School; C. B. Alexander	110
"Portrait Young Woman," Early Spanish School; T. J. Blakeslee	100
"Portrait Lady," Pierre Mignard; C. A. Platt	525
"Portrait Young Lady," Early French School; C. A. Platt	1,000
"Portrait Young Girl," Early Dutch School	230
"Rustic Courtship," W. Westall; Mrs. W. Payne	230
"Marine," ascribed to Turner; H. J. Chisholm	860
"Portrait Young Man," School of Moro; C. A. Platt	410
"Lady Playing Lute," School Van Loo; H. Randle	140
"Portrait Miss Ridge," Sir Joshua Reynolds; H. Randle	300
"Portrait Margaret d'Orleans," attributed to Mignard; George R. Lockwood	3,100
"Lady Hamilton as Ariadne," George Romney; T. J. Blakeslee	700
"Lady Mary Dilke and Son," Sir Godfrey Kneller; Russell Palmer	700
"A Dutch Lady," Henri Goltz; C. A. Platt	140
"Portrait Lady," Early French School; T. J. Blakeslee	180
"Portrait," T. B. Mulnier; C. A. Platt	180
"Visit to Convent," Pietro Longhi; Ludwig Schwabacher	230
"Portrait of Young Girl," Philip Reinagle; O. B., agent	1,525
Decorative Panel, Early Italian School; A. H. Larkin	100
Decorative Panel, Early Italian School; A. H. Larkin	110
"Portrait Spanish Gentleman," School Pacheco; G. B. Torrey	300
"The Lovers," Early Venetian School; Mrs. William Payne	570
"Portrait Father and Son," School Tintoretto; T. J. Blakeslee	550
"Portrait Dutch Nobleman," School Miervelt; Cass Gilbert	155
"Madonna, Child and St. John," School Ghirlandajo; Cass Gilbert	155
"Portrait Jernima Petrochina," School Pourbus; Mrs. William Payne	410
"Male Portrait," Alessandro Allori (called Bronzino); C. W. Kraushaar	260
"Dutch Lady," (Spanish?) Early Dutch School; Wilson Eyre	120
"Holy Family," Federigo Barocci; C. W. Kraushaar	975
"Portrait of Man," A. Moro; H. Randle	130
"Portrait Young Lady," Claudio Coello; H. Randle	300
"Portrait Mary Tudor," F. Zuccheri; O. B., agent	1,801
"Portrait General Tilhomme," School Moroni; C. A. Platt	225
"Portrait Young Lady," Early Spanish School; C. A. Platt	150
"Portrait Court Gentleman," School Van Loo; G. B. Torrey	160
"Court Lady and Moorish Attendant," School Van Loo; A. Pinchot	350
"Portrait of Nobleman," G. B. Moroni; G. B. Torrey	230
"Portrait Christophe de Ligninille," Early French School; G. B. Torrey	160
"Portrait of Lady," attributed Coello; H. Randle	500

"Portrait Aloysius III.," Early Spanish School; G. B. Torrey	180
"Portrait Young Lady," Juan Carreno de Miranda; T. J. Blakeslee	2,350
"Lady with Fan," School De Vos; C. A. Platt	200
"Full-Length Portrait Gentleman," School Ravesteijn; G. B. Torrey	190
"Portrait Earl of Dorset," Early Spanish School; H. Randle	3,200
"Visit of Magi," Jan Sorel; Mrs. Schmid	570

The total of the entire sale of Mr. White's household effects and pictures was \$177,337. The home furnishings and art objects brought \$125,804.50, and sold relatively higher than the pictures.

### THE REAL CONNOISSEUR.

Foreign authorities have been somewhat caustic of late concerning the prices that American collectors have paid for paintings. Their contention has been that our patrons of the arts bought names only, and in many instances paid for more for certain works than they would have brought in the picture markets of Europe.

However this may be, it is a pleasing thing to view such a collection of pictures as that got together by the late Stanford White. The greater part of his older paintings carried no names to give them distinction. They were simply of one school or another, and yet in every instance each canvas had something in itself that made it worth while—some felicity of handling, some beauty of color or characterization, that made it a thing apart; and, it may be added, made this particular collection something that the average American amateur may view with advantage and learn a lesson from.—Editorial in New York Evening Telegram by James Gordon Bennett, written during his recent hurried visit to New York.

### ATLANTA.

Interest in art has been greatly stimulated in Atlanta by the exhibitions brought here under the auspices of the Atlanta Art Association, and the possibilities of a local exhibition have been frequently discussed. An inventory of the pictures owned by Atlanta people shows some genuine treasures, many of which have been in the possession of certain families for generations.

In the home of Mrs. Nellie Peters Black there is, among pictures of historic interest, an original portrait of George Washington. General Washington, so the faded inscription on the back of the portrait tells us, "at the request of R. Peters, consented to sit for this picture as a memorial of a long and uninterrupted friendship." The portrait is in crayon, and is by Thomas Sharpless. A portrait of Judge Richard Peters bears the inscription, "Rembrandt Peale, 1806." Two portraits of Mr. and Mrs. Richard Brientnall Peters are especially worthy of mention, and are copies of two which now hang in the rooms of the Historical Society of Philadelphia, presented by Mrs. James Field, of Philadelphia.

One of the most beautiful pictures in Atlanta is owned by Mrs. Clark Howell, Jr. This is "Autumn Evening," by Geo. Inness, Sr. Mrs. Howell also owns a notable picture attributed to Van Dyck, supposedly a portrait of one of the children of Charles I.

An excellent portrait of Joel Chandler Harris, in colored chalks, by Florence Mackubin; portraits of Mr. and Mrs. Howell, by Charles Frederick Naegle; a marine by C. Myles Collier, and a watercolor by H. W. Faulkner, are among other pictures seen in this home.

Col. Robert Emory Park owns a portrait of Mrs. Park painted in Paris by F. A. Bridgman.

Mrs. Charles O. Sheridan has recently brought to Atlanta from Paris four

excellent pictures by Chauncey Rider. A copy of the last named was one of the best liked pictures at the Paris Salon of 1906. A charming little collection which is finding a temporary home in Atlanta, consists of forty sketches and watercolors by Katherine Kinsella. These were exhibited in London in 1905. Miss Kinsella studied under Lefebvre, Fleury, Bougereau and Whistler, and is one of a small coterie of artists who have revived the Harwich School of watercolors.

Mr. Carroll Payne owns the portraits of his parents, by Thomas Sully. Mr. and Mrs. B. H. Heyward a portrait by Edcuard Dubufe, one by Sully, and a figure painting by Albani; Mrs. Roby Robinson an example of Kinsella, and a Venetian scene by Carl Muller; and Mrs. Hoolins Randolph a Van Laer.

Mrs. Isaac Boyd has a noteworthy collection of pictures, miniatures, and fans. The miniatures owned by Atlanta people are worthy of separate and detailed mention.

### CANADA.

Three pictures have been selected for government purchase from the present exhibition of the Ontario Society of Artists. They are: "Frosty Morning," by Mr. Franklin Brownell, of Ottawa; "Night's Pale Queen," by Mr. J. Archibald Brown, and "Bison," by Mr. F. Verner. This exhibition will be immediately followed by that of the Canadian Society of Applied Art, opening April 6.

Mr. E. Wyly Grier is still busy in his New York studio and is not expected to return to Toronto for some time yet.

An exhibition of Spanish and Italian landscapes is being held by Mrs. Degnan in Matthew's Gallery.

The Canadian Society of Applied Art opened its third annual exhibition on April 5 in the gallery of the Ontario Society of Artists, Toronto. Conspicuous among the exhibits is a plaster model of the Canadian Bank of Commerce to be erected in Montreal, Darling & Pearson, architects; an excellent collection of brass by Paul Bean, Montreal; a stenciled billiard table cover by Mrs. Dickson Paterson, England. Enameled metal and jewelry are exhibited by Miss Ford, London, England. Mural decorations by Mr. G. A. Reid and Mr. Ashborn. The exhibition will be open until April 20.

### PROVIDENCE.

At the Rhode Island School of Design there was a private view on Tuesday of an exhibition of portraits by J. J. Shannon, most of which have been shown in New York and described in the Art News.

The recently completed portrait of ex-Governor Augustus O. Bourn, by Henry Mosler, of New York, is on exhibition at the Tilden-Thurber Gallery, and is to hang in the State House.

The Handicraft Club has been obliged to find other quarters, on account of the sale of the old Maxcy house, which they have occupied. They had their farewell "at home" last week with an exhibition of some of the year's work.

J. A. S. Monks has recently completed an artistic decoration for Mumford's restaurant, representing a canopied balcony overlooking the Mediterranean.

Paul Cornover's "Rainy Day—Madison Square, New York," has been purchased by Dr. Higgins, of New York.

## EXHIBITIONS NOW ON.

W. L. Lathrop, whose work as a landscapist has brought him rapidly to the fore among younger American painters of the day, the past few years, is showing at the Montross Galleries, No. 372 Fifth Avenue, nineteen recent landscapes and a portrait sketch of Mr. George H. Clements, all of which are worthy the attention of art lovers and especially of those who believe in the future of American art.

The artist paints simply, without seeming effort, and his work is full of sentiment, the charm of the plain country, and love of nature. It has also a joyous feeling and atmosphere, and is, as a rule, pitched in a high key.

Perhaps the best of the examples now shown are the simple and tender "Hillside Pasture," the "Coming Storm," with an unusually fine sky; the "Misty Day," a gray tonal study; "April," with delicious light and luminous sky; "On the Canal," which suggests some of the Dutch painters, with its gray tones and soft color; "Little Valley," a luminous study; "Evening Light," rich in color quality and exemplifying the artist's versatility; "Early Spring," very lovely and delicate in color, and "Melting Snow," strong and fine in color and full of sentiment.

The portrait sketch is well modeled and has admirable expression.

An exhibition of paintings by Orlando Rouland and Hobart Nichols was opened at the Clausen Galleries, No. 381 Fifth Avenue, on Tuesday, and will continue there through April 30. The pictures by Mr. Rouland lack distinction, although there are several praiseworthy efforts in the group. The least satisfactory portrait in the collection is the three-quarter seated one of President Roosevelt, unfortunately, but it can be said, however, that the painting is a better example of portraiture than the recent one of the same subject by Baron de Doblhoff.

There is merit in the three-quarter length standing portrait of Percy Mackeye, and the three-quarter seated portrait of Edwin Markham is also one of the best examples displayed. A half-length portrait of Irving Wiles, the artist, is a fairly good likeness, and two sketchy examples are a head of Ignace Paderewski, and a painting of Julia Marlowe as Ophelia. A three-quarter length seated portrait of John Burroughs commands attention.

In another gallery at Clausen's is an interesting exhibition of Dutch landscapes by Hobart Nichols, who has visited Holland, evidently with a purpose, and in painting phases of nature in late afternoon and at twilight has been successful. There are nice tone and excellent quality in "Gray Afternoon, Holland," one of the best pictures in the group, and impressive is the church scene, "Vespers, Katwijk," in which the religious feeling is well indicated by the figures of the Holland people, who are wending their way to church. There is genuine feeling for the hour in a large beach scene on the Holland coast, in which the fisher folk are bringing their work to a close as the day ends and the moon is rising o'er the boundless sea.

A familiar scene is "Ebb Tide—Katwijk," in the moonlight, although the treatment is somewhat conventional, the picture being similar to scores of others in this vein.

"Moonlight at Old Moret" is well handled and possesses charm of the hour, and "Hauling Seaweed" is a vigorous study of Holland fishing life. A group of small sketches of Holland,

Brittany and Paris are of interest. Mr. Nichols has studied nature from his own viewpoint, and it is quite in contrast to the work of the Holland school, but none the less interesting on this account.

One is impressed upon viewing the average exhibition at this season with the prolific brush of the artist. If artists would concentrate and give more attention to quality than to quantity it is believed that far more satisfactory results would be obtained.

Birge Harrison is showing forty landscapes in the Century Association Galleries, through May 2. Conspicuous examples are "Evening Light," loaned by the Pennsylvania Academy, and "Rosy Afterglow in Winter," loaned by Mr. Wm. A. Boring. The artist reveals a fine poetic fancy in some of his moonlight and snow subjects, notably "The Evening Star," in which the moonlight is cleverly handled, and "The Hidden Moon."

The large canvas, "Twilight on the Seine," is a characteristic Paris night scene of a bridge stretching across the Seine, with lights dimly outlining its shape against a background of black distance.

Some views of Quebec are interesting and ably painted. In "Plymouth Harbor in Winter," a fine effect is obtained in blue tones.

The exhibition of recent pictures by Carlton Wiggins was opened at the galleries of William Macbeth on Thursday and will continue for two weeks. A review of the exhibition will appear in the next issue of the Art News.

The new exhibition, arranged by the print department of the New York Public Library in the lower hall of the Lenox Library building, is again an American one, the etchings of Dr. Yale having been replaced by bookplates and other engravings by Edwin Davis French. Mr. French, who died last summer, was originally an engraver on silver. In 1894 he turned his attention to the engraving of bookplates, and thereafter practically devoted himself to that specialty, gaining an enviable reputation both here and abroad. In the dozen years left him, he executed 284 bookplates, as well as a number of other engravings, including a series of views for the Society of Iconophiles title pages for "Andre's Journal" and "Lamb's Letters," issued by the Bibliophile Society (Boston), and illustrations for books by W. L. Andrews and others. The library possesses most of his works, the collection having begun by the late S. P. Avery, continued by Mr. French, and still further added to by others. This collection well illustrates the fine qualities of Mr. French's art, the calm beauty of decorative line that characterizes his designs. Paul Lemperly's catalogue of his bookplates, issued as early as 1899, was continued in manuscript for the library by Mr. French himself. This volume has also been placed on exhibition, with some portraits, which throw light on the personal side of this able artist. The importance of Mr. French's achievement in his chosen field of art, the decorative quality of his work, and the widespread interest in bookplates, combine to make the present exhibition an exceedingly attractive one from various points of view.

The exhibition of American work, in the print galleries on the floor above, has already resulted in some additions to the library's collection. Etchings by C. F. W. Mielatz (including that of the Poe cottage), A. Koopman,

Charles H. Miller, John H. Hill and V. S. Perard, wood engravings by Timothy Cole (proofs of the "Spanish painters" series, recently completed in the Century), examples of modern wood engraving gathered by T. D. Sugden, bookplates by W. F. Hopson, and photographs of recent sculpture by J. Scott Hartley, are among these recent gifts. The exhibition will remain open to the end of May.

An exhibition of the work of students and former students of the New York School of Art 2239 Broadway will open on next Monday to continue until May 4. The following artists will exhibit: Rockwell Kent, Julius Goltz, Carl Spinichorn, Homer Dean Boss, George Bellows, Arnold Friedman, J. W. Koopman, Walter Pach, Edith Bell, A. L. Bohmann, Van Sloan and others.

An exhibition of oils and water colors by American artists was opened at the Lenox Art Academy, No. 109 West One Hundred and Twenty-fourth street, on Wednesday, and will continue until April 27. H. H. Reppert, director of the academy, is represented in the present exhibition.

An exhibition of early American art placed on view this week at the Ehrich Galleries, 463-465 Fifth avenue, is one of the largest exhibitions of early American masters ever presented in New York City. The catalogue embraces over fifty numbers, including unusual examples by Gilbert Stuart, John Singleton Copley, Benjamin West, Charles Wilson Peale, Thomas Sully, Rembrandt Peale, Chester Harding, etc. Art lovers will find much to admire in the exhibition, which will be reviewed later.

## WITH THE DEALERS.

An exhibition of water colors by Winslow Homer, the veteran artist, will open at the galleries of M. Knoedler & Co., No. 355 Fifth avenue, on Monday, April 22, and will continue there for several weeks. On view now in the Knoedler Galleries are a three-quarter length standing portrait of William Lummis, a former president of the New York Stock Exchange, by Jean Rachmiel; a full-length standing portrait of Dr. Charles Parkhurst, strong in handling, by Joel Nott Allen; a clever portrait of "A Lady," by W. Sherman Potts, and a new picture from the brush of F. S. Church, entitled "The Champion," in which Dan Cupid is demonstrating his skill as an oarsman on the placid waters of a river.

Much has been said and written about art medals. The Metropolitan Museum of Art displays the Avery collection, and if there is one thing in modern art that excels all heretofore done by the ancients it certainly is medalism by such masters as Ret DuBois, Scharff, Marshall, Kautsch and others. A fine assortment, the work of these modern masters, and displayed in unique mountings, including the Roti marriage medal, may be seen at F. W. Kaldenberg's Sons, 95 Fifth Avenue.

Mr. William Francklyn Paris, now at 26 West Thirty-fifth street, has leased the four-story and basement brownstone front dwelling, No. 53 West Thirty-ninth street, and will remodel the structure.

Yesterday afternoon at the American Art Galleries Mr. Kirby began the sale, to conclude some time this afternoon, of

a large collection of ivory carvings and porcelains from China and Japan, made by the late Henry T. Cox. The ivories are elaborate, many consisting of groups of figures. A large signed piece represents a craggy spot swarming with little Onis or hobgoblins, who are being exercised by Shoki, the foe of demons. The porcelains are large and small vases, bowls, ginger paws and snuff bottles. There are also a few bronzes.

At Mendelssohn Hall last evening Mr. Thomas E. Kirby, of the American Art Association, sold 29 pictures, 28 by modern Dutch painters, and one by Thaulow, the collection of Mrs. Anna N. Kendall, of Lamoille, Ill. The collection included many water colors, and the pictures came mostly through Wallis of London from the Alexander Young and Staats Forbes collections. The story of the sale will appear in next week's Art News.

An exhibition of modern Dutch water colors will open at the galleries of William Schaus, No. 415 Fifth Avenue, on April 25. Photographs of Albert L. Groll's Arizona pictures are also on view in these galleries.

A number of interesting examples of the modern Dutch and Barbizon schools may be seen at the Noé Galleries, No. 368 Fifth Avenue.

An exhibition of rugs and many rare gems of great value belonging to H. H. Topakyan will open at the Fifth Avenue Art Galleries, Fifth Avenue and Forty-Fifth Street, on Monday, April 22 and will continue until date of sale, April 24. The sale will open on Wednesday, April 24, and will continue every afternoon at three o'clock until the 27th, inclusive. It will be conducted by James P. Silo.

The exhibition of animal pictures by Will J. Hays was continued this week at the Powell Gallery, No. 983 Fifth Avenue. A number of sales following recent exhibitions are announced by Mr. Powell. These include two pictures by Colin Campbell Cooper, "Trinity Church and Broadway" and "Broad Street," a picture of down-town skyscrapers; also "Madison Square," by Paul Cornoyer, which has been purchased by a New York collector.

A special sale of imported prints and etchings is being held at the galleries of Max Williams, No. 432 Fifth Avenue.

An interesting concert was given at Steinway Hall, 109 East Fourteenth street, last Thursday. The compositions of Dr. P. Hartmann von An der Lan-Hochbrunn were introduced in the presence of the composer. Mrs. G. A. Lange, soprano; G. A. Lange, baritone, and Gustave Frese, organist, took part in the program, which was as follows:

Passacaglia, in E minor, for organ, Rheinberger; Lyrical songs for soprano, (a) Wiegand, (b) Ein Gluck, (c) Mein Gluck, (d) In Maier, (e) Frage, (f) Meine Liebe—Deine Liebe, (piano accompaniment), P. Hartmann; Albumblatt, "An den Heiland," for baritone (organ accompaniment), P. Hartmann; Duo (No. 4) from the Oratorio "St. Farniscus," for soprano and baritone (organ accompaniment), P. Hartmann; The Miracle of the Loaves and Fishes, from the Oratorio "St. Petrus," for soprano, baritone, piano and organ, P. Hartmann; Marcia Religiosa, E flat, for organ, Rheinberger.



# SUPPLEMENT

## Carnegie Institute International Exhibition

### CARNEGIE INSTITUTE INTERNATIONAL EXHIBITION.

It seems strange that Pittsburg, which with all its recent wealth and marked progressiveness can hardly be called an art center, should have been able to accomplish, even through the munificence of Andrew Carnegie, the donor of its new and beautiful Institute, what New York—the metropolis of the country—has not even begun to try and effect—namely, the arranging and holding of a real Salon, and the most complete and comprehensive exhibition, not

will delight and surprise the many thousands of visitors and art lovers, which it should have, remote although it may be from the larger art centers of the country.

#### The Prize Pictures.

The juries which passed, both in Europe and the United States, on the pictures which make up the display, and which were composed of prominent artists, have done their work on the whole well. The jury of award, made up of John W. Beatty of Pittsburg, John W. Alexander, Wm. M. Chase, Ben Foster and Irving R. Wiles of

conditions, and with the further fact that many of the pictures, especially by the American painters represented, were ineligible for prizes for one or another reason, the jury of award perhaps should not be condemned, for either seeming partiality to foreign representatives, or for such awards as those to Lawton Parker and Mlle. Bonznauska.

#### Paintings Seen Before.

The general interest and excellence of the display, however, must outweigh, in all fairness, such seeming defects as the two awards above mentioned, and the surprisingly large percentage of representation, as compared with their fellow American artists, given to even such strong painters as Gari Melchers and Miss Beaux. The display presents an evidently careful and good selection from among the best works shown, not only at the larger public exhibitions in New York, Philadelphia, Washington and Chicago, the past two or three years, from the best dealers' galleries and occasionally from the more noted private collections in this country, but from the Paris Salon and Royal Academy displays of France and England of the past two years. To see again these familiar works, among many that are new, is indeed a pleasure, and in these beautiful, well lit and spacious galleries, some appear more striking and reveal beauties and merits not noticed when shown earlier elsewhere.

The hanging has been on the whole well done, a more than usually difficult task, with so many canvases widely divergent in size and color keys. As a

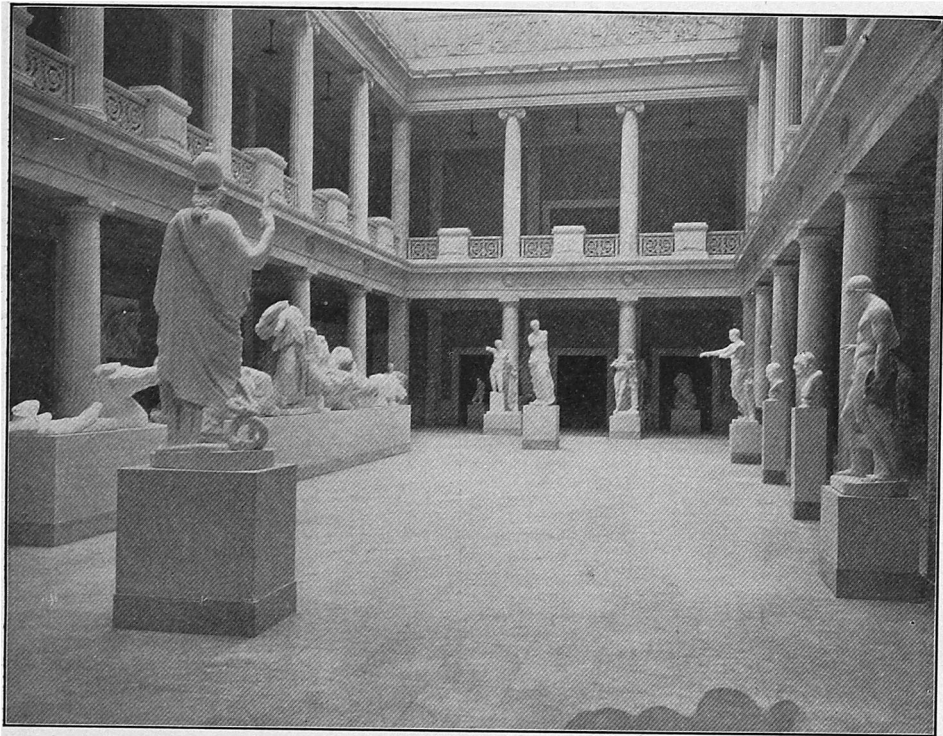
this time familiar through reproductions. The Melchers, Beaux and Sargent groups perhaps call first for notice. The 22 pictures by Gari Melchers which almost fill the entire east wall of Gallery A, comprise all those shown at Philadelphia, and his portraits of Mrs. Sheldon, Mrs. Sprague and Mr. Black, shown in the Oehme Galleries in New York last year. Here again are his decorative full length portrait of Mrs. Melchers in her old brocaded Dutch gown, his Saint Gudule and his ambitious "Last Supper," with the more characteristic and successful series of Dutch maidens and lads, and typical Holland landscapes, which best exemplify his art.

Miss Cecilia Beaux's ten canvases include her well-known portraits of Mrs. Larz Anderson, President Sharpless, Mrs. Charles A. Morse, Professor Andrew and Nurse Nutting of Johns Hopkins Hospital, and her charming fancy children's portraits entitled "Ernesta," "Helen" and "Christina." Miss Beaux's strong and clever works show better seen together than do those of Mr. Melchers.

The large group of the Johns Hopkins doctors, the half-length of William Thorne, and the altogether charming and characteristic three-quarter length standing portrait of the Hon. Mrs. Frederick Guest, represent John Sargent and represent him well.

#### Notable American Canvases.

Of American painters represented by one or two examples, perhaps those who show the most striking works are E. A. Abbey with the well-remembered "Trial of Queen Catherine" and "Syl-



SCULPTURE HALL.  
Carnegie Institute, Pittsburg.

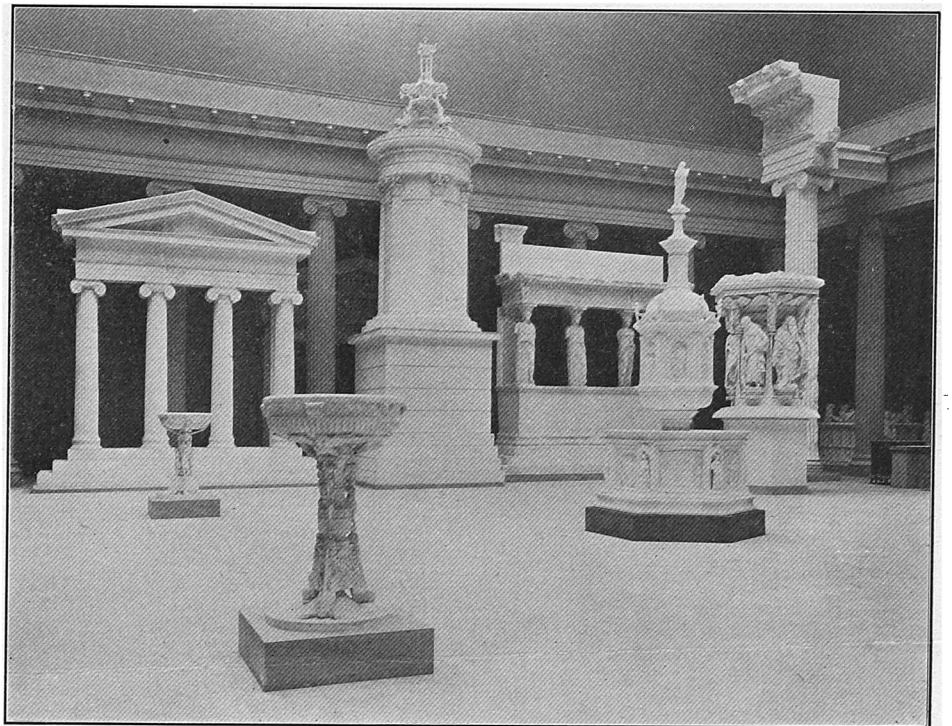
only of modern American, but foreign pictures that has ever been held—with the possible exception of the display at the Chicago and St. Louis Expositions—in America.

The artists and art writers and critics of the country do not appear as yet to have awakened to what this exhibition at Pittsburg, which opened Thursday, April 18, means, or to have gained any conception of its extent, quality and importance. The seven galleries in which the pictures are hung, and of which five are of unusual dimensions, are filled with no less than 513 oils, including a score or more owned by the Institute in its permanent collection, and all well representing the art of American and Europe of the past two or three years. It is difficult indeed to determine how Pittsburg can repeat the note it has struck in art this year, and in succeeding years to annually fill even half the galleries at the Institute's recurring exhibitions.

#### An Admirable Display.

To the liberal prizes and arrangements for transportation, etc., offered by the Institute as an inducement for artists to contribute, and to the judgment, taste, experience, acquaintance and executive ability of Mr. John W. Beatty, director of the art department of the Institute, this truly surprising result is due. Wisely abandoning the annual exhibition, which should have been held last autumn, Mr. Beatty has for ten years past, devoted himself to the preparation of this first American Salon, which, as has been suggested,

New York; Cecilia Beaux, now recorded as from Gloucester, Mass.; Chas. Hopkinson of Boston, Gari Melchers of Detroit, Henry Oliver Walker of Lakewood, N. J.; Emile Caus of Belgium, and Rene Billotte of Paris, has not been as successful, and there will be much criticism of their awards. As is already known, the first prize of \$1,500 and the gold medal was given to Gaston La Touche of Paris for his characteristic and remarkable allegorical landscape with figures, "The Bath," glorious in color and clever in technique the second prize of \$1,000 and the silver medal to Thomas Eakins for his full length and strong portrait of Professor Leslie Miller, shown at the winter Academy exhibition in New York; the third prize of \$500 and a bronze medal to Mlle. Olga de Bonznauska for her indefinite portrait of a woman, and honorable mentions to W. Granville Smith for his well known, poetic landscape "The Old Mill;" Maurice Greiffenhagen for his full length standing portrait of his wife, a striking work, and to Lawton S. Parker of London for his rather clever but not superior picture of an English girl. So of the six prize winners four are foreigners and two Americans. The proportion of pictures in the display is nearly equal, the American pictures numbering 220, of which Gari Melchers of the Jury, who was honored at the recent Pennsylvania Academy exhibition with an entire gallery to himself, contributes 22, or ten per cent., and Cecilia Beaux contributes ten, or nearly five per cent. With these



ARCHITECTURAL HALL.  
Carnegie Institute, Pittsburg.

rule the pictures have been hung in two rows and frequently in only one on the line. What a delight it must have been to the Hanging Committee to find itself provided with galleries so spacious and so well lit and so well arranged for the placing and spacing of pictures.

#### Three One-Man Groups.

In attempting to review the exhibition it is disconcerting to know where to begin, so many are the canvases that crowd the memory for remembrance and recognition. The prize pictures have been above alluded to, and are by

via," both loaned by Senator Clark; Miss Ellen Ahrens, with her portrait of Miss Eleanor Kent—a charming picture; John W. Alexander, whose mural decorations in the entrance halls of the Institute, are a great feature of the building and which will be noticed later on, with a sober and dignified full-length seated portrait of an old lady, and his clever colorful figure work, "Study in Black and Green;" Hugo Ballin, with his decorative "Mother and Child;" Frank W. Benson, with his splendid decorative panel "October;"





THE VALLEY.

By Edward W. Redfield.

In Carnegie Institute Exhibition.

George H. Bogert, with his "Amsterdam," not so colorful as his later works, but stronger and deeper in quality; Hugh Breckenridge and his "Thread of Scarlet;" George DeF. Brush, with his characteristic and solidly painted "Miss Tribbie;" Emil Carlsen, with his breezy, spacious and virile "Sands at Ogunquit;" Mary Cassatt, with a typical study of mother and childhood; William M. Chase, with characteristic still life and a good portrait of Miss V.; Harry W. Coate, a new man to American art lovers—and who shows one of the best canvases in the display, a full-length portrait of a girl—strong and full in color and strong, simple and broad in treatment; Charlotte B. Co-man, with her well-known "September Morning;" and Colin Campbell Cooper, with his typical New York scene, "Rush Hour—Brooklyn Bridge."

Here too, among American painters, most of whom are represented by familiar and characteristic examples which need not be especially noted, are Kenyon and Louise Cox, Bruce Crane, J. Frank Currier, Howard Gardiner Cushing, Charles H. Davis—one of whose landscapes, "Summer," especially attracted foreign art lovers at the opening; Walter Dean, Henry Golden Dearth, Louis P. Dessar, T.W. Dewing, Frank Duveneck, Charles Warren Eaton, David Ericson, Ben Foster, Maurice Fromkes, I. Gauguin—who too seldom exhibits nowadays, W. J. Glackens, Albert Groll—with an Arizona landscape, Charles P. Gruppe, Philip Hale, John McClure Hamilton, Child Hassam, with a typical landscape and nude; Robert Henri, with the stunning "Reina Mora" and his fine portrait of Mrs. Henri; Winslow Homer, three examples, one "High Cliff, Maine Coast," a typical later canvas; Sergeant Kendall, his lovely "Three Portraits;" John Lambert, his strong portrait of Cecilia Beaux; W. L. Lathrop, Ernest Lawson, Jonas Lie, Wilton Lockwood, a portrait of Grover Cleveland, and Macmonnies with two portraits of Countess de Trobriand and Mrs. Paul Conkling—strong and not crude in color, as were his pictures shown in New York a few years ago; Willard S. Metcalf, with his "Golden Screen" and "River Silence;" F. Luis Mora, with his "Brother and Sister;" J. Francis Murphy, Jerome Myers, Charles A. Needham, Leonard Ochtman, Van Perrine, two Palisade pictures; Henry W. Ranger, two excellent New York scenes; Edward W. Redfield, three Centre Valley landscapes, good, of course, but isn't Centre Bridge becoming a little worn as a motive; Robert Reid, his large and fine

violet toned landscape "Evening;" W. T. Smedley, his portrait of Irving R. Wiles; Henry Snell, a delicate "Winter Dawn;" Edward Steichen, two tonal works; Henry Tanner, Abbott Thayer, his "Caritas" and "Portrait Young Woman;" Tryon, with a typical landscape, "September Night;" the dead Twachtman, with four fine examples; A. T. Van Laer, Douglas Volk, Robert Vonnoh (Portrait Mrs. Vonnoh), Horatio Walker, J. Alden Weir, four good examples, including his superior "Gray Gown" and "Summer Evening;" Irving R. Wiles, with his portraits "La Profile" and "Henry Wolf;" Charles H. Woodbury and C. Morris Young complete the list of American painters best represented. Whistler must not be forgotten, however. He is represented by his "Count Robert" and a smaller work, "La Napolitaine."

## Foreign Pictures.

The foreign pictures shown cover such a wide range of subject and schools, that it is impossible to review them, except individually. The modern figure painters of Holland, such men as Blommers, Pieters and Mesdag, Akkerings, Apol, Bauer, Bleckmann, Breitner, Jansen, Mastenbroek, Mauve, Albert and William Roelofs, Schregel, Willv Sluiter, Van der Waay, Van der Weele, Wijsmuller, Witsen, Zilcken, Zon and de Zwart; such Germans as Overbeck, Mueller, Fink, Schram-Zittau, Dill, Georgi, Professor Zugel and Franz Stuck, the last represented by his stunning half length of the dancer "Saharet" and the wierd and wild "Night Chase;" the Englishmen Alfred East, Bramley, Brangwyn, Arnesby and T. Austen Brown, Melton Fisher, Harrington Mann, Stanhope Forbes, Gotch, Grieffenhagen, Hankey, Hubert Herkomer, La Thangue, MacWhirter, Lawton Parker, Peppercorn, Priestman, Hugh Riviere, Sims, Spenlove and George Witherbee, all send good and interesting canvases.

The Scotch painters and especially John Lavery, with a large and strong portrait of an equestrienne and a really stunning full length portrait of a young woman in black; Grosvenor Thomas, with a fine landscape, and Robert Allan with two harbor scenes, fresh and clear in color and atmosphere, well represent their school.

## Modern French Art.

The art of modern France is shown in its varied tendencies—the delicate, soft, luminous plein air landscapes of Monet, Pissaro, Sisley, D'Espagnat, Maufra and the earlier Boudin and the refined portraits of Aman-Jean, one a charming portrait of Mrs. Beatty; Bes-



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Art Director Carnegie Institute.  
Organizer First American Salon.

nard, with a strong group of his children and a splendid portrait of Mme. Besnard; Joseph Bail, the painter of interiors with figures, with "A Bakery in Brittany," a really remarkable work; Rene Billotte, the landscapist of sentiment; Boutet de Monvel, with a large, striking outdoor picture of his son with hunting dog, one of the strongest works in the display are all well exemplified. Charles Cottet sends two fine canvases, a "View of Segovia, Spain at Sunset" and a religious tryptich—"The Farewell Feast;" Dauchez, the landscapist is here as is also Gabriel Ferrier, Geoffrey, a picture of young "Communicants," which subject Jules Breton has better painted; La Touche, the prize winner, whose other canvas, "The Princess," is also a delightful fantasy, full of color and marvellous in technique; Lerolle, with a typical interior with figures soft in color and light; Menard, Mercie, Moret and Morot, Perrault, Pointelin, Renoir, with a superior example, an outdoors with figures, "After Luncheon," and Lucien Simon, with a portrait of a woman, "The White Glove," a splendid piece of technique.

#### Other Foreign Pictures.

There are also painters of Switzerland, of Norway and Sweden, of Italy and Spain represented, but space limitations forbid further mention. Many names have been omitted in this review, many pictures given only a line which call for long notice, but it is hoped that the wide range of the display and its general excellence, has been at least suggested. Many a day and hour are necessary for the complete study of this first American Salon.

James B. Townsend.

A special cable to the New York Times from Berlin says: A big German sculptural and architectural exhibit has been planned for New York in 1908. The committee on arrangements includes a number of the best known German sculptors and architects and many noted men will send exhibits. Ambassador Tower, who is an honorary member of the committee, will present the matter to President Roosevelt. The project is warmly indorsed by the Kaiser.

J. G. Brown has had a very busy winter in his Tenth street studio painting a number of his "boy" pictures. He is at present executing a work for the Water Color Society. Mr. Brown recently sold his residence in Forty-second Street.

#### BOOK NOTES.

In the Outlook for March, Jessie Trimble calls attention to the work of Howard Pyle as an artist who has done most to revolutionize American illustration. Pyle is intensely American in temperament. He believes in America, which is proved by the fact that he has not only never studied, but has never been abroad. He declares that America is sufficient for the artist, who should find in his own conception of life the impulse of his art.

His school in Wilmington, Del., is an interesting expression of his ideas. The students are taught free of charge, but must be invited by Mr. Pyle, because he believes in their ability. The school is intensely practical, and the unruly artistic temperament is trained to concentrated effort. The work done is intellectual, literary, if one might use the term, for Pyle's teaching is that there must be an intellectual conception of an idea before portraying it, yet the output of the school is, as is Mr. Pyle's work, artistic, organic and expressive.

In the April Century are two interesting articles on art. The first is a description of the Cathedral of St. John the Divine now building in Morning-side in this city. The author, C. Grant La Farge, elaborately describes the

structure with views taken from the present state, and with drawings by Jules Guerin from the architect's models.



MISS CECILIA BEAUX.  
By John Lambert.  
In Carnegie Institute Exhibition.



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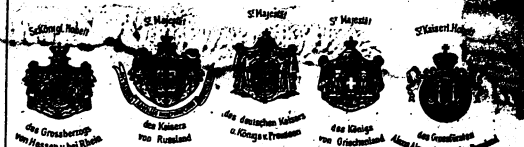
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